

THE  
ORIENTAL COLLECTIONS:

CONSISTING OF

ORIGINAL ESSAYS AND DISSERTATIONS,  
TRANSLATIONS AND MISCELLANEOUS PAPERS;

ILLUSTRATING

*THE HISTORY AND ANTIQUITIES, THE ARTS,  
SCIENCES, AND LITERATURE,*

OF

ASIA.

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VOL. I.

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# ORIENTAL COLLECTIONS

FOR

JANUARY, FEBRUARY, AND MARCH,

1797.

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London:

PRINTED FOR THE EDITOR,

BY COOPER AND GRAHAM;

AND TO BE HAD OF THEM IN BOW STREET, COVENT GARDEN.

## ADVERTISEMENT.

IN compliance with the advice of several ingenious friends, I give as a Preface to this Work the *Prospectus* of it, which I wrote and published some months ago. An unavoidable delay has happened in the publication of this Number, occasioned by the unforeseen difficulty of procuring the Oriental Type, and the occurrence of other embarrassing and unexpected circumstances. To render the future Numbers of the Oriental Collections as perfect as possible, I have employed a few leisure hours in superintending the execution of a new Persian Type, which will, I trust, exhibit as faithful a representation of the true *Taleek* character, as can be effected by any imitative powers of the typographick art. But so very difficult, tedious, and, to an individual, so expensive is the performance of this undertaking, (the complicated nature of which those who are conversant with Persian Manuscripts will easily conceive) that the following line is the only specimen of the new letters, combined, which I am enabled to give in the present Number :

بنام پادشاه پادشاهان

The Prospectus, and the arrangement of articles in the following pages, will sufficiently declare the nature and plan of this work. A miscellaneous plate shall offer to the curious, and especially to the Antiquary, some subjects for study or for explanation. Literary Queries, Notices, and Answers, shall conclude each Number; and every succeeding one shall present to the student of the Oriental Languages, two or more specimens of Arabick, Persian, or Turkish Poetry, supplying, in some measure, the place of original manuscripts, and furnishing subjects for translation. A Table of Contents shall be prefixed to each Number; and, with the fourth, a general Index given to the whole Volume. A List of Subscribers will be found in the Second and Fourth Numbers. No exertion shall be spared on my part to render the work interesting and useful; but-I shall be always ready to receive, and avail myself of, any hint by which its plan may be improved.

W. OUSELEY.

*Upper Titchfield Street, No. 25,  
February, 1797.*

# PROSPECTUS.

WHILE our Fellow-Countrymen in India, by the annual publication of their *Researches*, evince that their labours in the cultivation of Asiatick Literature have not been wasted on a barren soil; the want of a similar repertory is felt by many learned and ingenious Orientalists, resident in this country, desirous of conveying to the Publick, in their proper respective characters, such Extracts from original Eastern Manuscripts as might be deemed worthy of Translation or of Comment; such Productions, as, from the lightness of their nature, their desultory style, or their brevity, could not well be presented to the world as distinct volumes, (however capable, in conjunction with others, of forming an useful, interesting, and learned work); or such Essays, as the authors, from a necessity of residence in the country, or disinclination to trouble or expense, might not find it convenient or agreeable to publish on their own account.

That a vehicle may be no longer wanting, which, in an elegant form, shall convey such Compositions to the Publick, we have the honour to announce our intention of offering to their patronage a Periodical Work, to commence with the approaching year, and to consist of Translations, Essays, and Miscellaneous Dissertations, on the various branches of Oriental Literature—a subject so extensive and diversified in its nature, that we shall offer a few general observations, before we proceed to mention the particulars of our Plan.

Among the many considerations which give importance to the study of Asiatick Literature, and especially induce to the cultivation of the ARABICK and PERSIAN Languages, it is almost unnecessary to point out that of *National Interest*, since it not only occurs of itself, but has already been treated of by able writers: we shall not, therefore, dwell on the advantages resulting from a knowledge of those tongues, to all whom the affairs of Commerce, the administration of Government, or other publick or private business, may lead to visit our Indian Territories;—their utility is obvious, and

sufficiently evinced by the munificence with which the cultivation of them has been encouraged, by the most enlightened and respectable commercial society of the world

It will be found, that on almost every subject, the writers of ARABIA afford much interesting matter,—and whatever rapid advances towards perfection in Arts and Sciences our northern nations may have made in latter ages, there was a time when the dark clouds of ignorance and superstition hung so thick on the intellectual horizon of Europe, as to exclude every ray of learning that darted from the East, and all that was polite or elegant in Literature was classed among the “*Studia Arabum*” (*Lett on Mythol* 367)

Into the energetick language of the *Koran* were translated the most valuable works of Grecian and Roman Authors—and it is very probable that those books of LIVING’S History, so long wished for by the admirers of classical learning, are not the only borrowed treasures deposited among the Manuscripts of Arabia

So many learned Theological Commentators have already demonstrated the utility of an acquaintance with the ARABICK Language, to those who make a just interpretation of the *Hebrew* Scriptures the object of their studies, that it seems unnecessary to dwell on it in this place We hope, in the course of our publication, to illustrate and explain, through the medium of the *Arabick*, many obscure and doubtful passages of *Jewish History* and *Biblical Philology*.

Among the studious PERSIANS, so generally has been diffused a taste for Literature, Sciences, and the Fine Arts, that, in their widely extended language, the writings on every subject are almost innumerable The works of their poets, universally allowed to be pre eminent among the nations of the East, are equally the objects of admiration at Constantinople and at Ispahan, and perused with delight throughout the various regions of HINDOOSTAN, where, indeed, among the nobles, historians, and men of business, the soft and courtly *Persian* has nearly superseded the native dialects

Of CHALDAICK, intermixed with the PAHLAVI, or ancient language of PERSIA, the ages which have elapsed since the Mo-

narchs of that country, from their Babylonian Palace, gave laws to the Asiatick World, have not totally effaced every vestige; nor are we without hopes of being able to prove the affinity of those tongues, and the utility of a knowledge of one, in illustrating the valuable, but scanty, remains of the other.

That those engaged in the study of GRECIAN Antiquities and Literature, may derive considerable aid from an acquaintance with the History and Language of PERSIA, we shall endeavour to demonstrate in the successive Numbers of the ORIENTAL COLLECTIONS.—A strong resemblance, both in sentiments and expression, has been found in the writings of the Greeks and Persians; and the identity of many hundred words in the languages of both, agreeing in sense and sound, proves that ancient intermixture of the two nations to which *Seneca* alludes\*, and which seems the natural consequence of the Macedonian Conquest. On the subject of this memorable conquest the partial historians of Greece and Rome have hitherto been our only authorities; it were but just as well as natural, to seek farther information in the Persian records and traditions: some credit is certainly due to the writers of a conquered country, on a subject so important as the subjugation of their forefathers, and the history of those who invaded their native land.

So little of the original SCYTHIAN remains in the modern TURKISH, that those are more than half masters of the latter, who are acquainted with the Arabick and Persian Tongues. The trouble of rendering themselves completely so, will be amply repaid by the various useful and amusing works offered to their perusal by the *Turkish* writers, and particularly by their poets, who have judiciously formed their compositions on the Persian model. Of some valuable manuscripts, brought not long ago from the Levant, we shall occasionally present our readers with translations and interesting extracts.

\* "Videbis gentes populosque mutasse sedem. Quid sibi volunt in mediis Barbarorum regionibus Græcæ urbes? Quid inter Indos Persasque Macedonicus sermo?—Atheniensis in Asia turba est." *Consolat. ad Helv. c. vi.*

OF CHINESE, SANSKRIT, and the various dialects of HINDOOSTAN, we shall endeavour to procure authentick specimens, accurate versions, and satisfactory illustrations. From the abilities and indefatigable perseverance of some members of the Asiatick Society, who have devoted their time to the study of that wonderful language, the SANSKRIT, discoveries of the most interesting nature may be expected. But here we must lament that a premature death forbade him to explore the secret treasures of SANSKRIT Literature, who had prepared a key to them, and we must content ourselves with hoping, that the mantle of inspiration, so long worn by *Sir William Jones*, may pass like that of *Elyah* into the hands of another prophet\*

Overstepping the geographical boundaries of ASIA, we shall occasionally follow into EGYPT that branch of the ARABICK Language, which has widely diffused itself there, and, indeed, pervaded the coast of AFRICA from east to west retracing, however, the current to its Arabian source and we shall not consider the subject of the COPTICK Tongue, and the investigation of the Antiquities of EGYPT, as foreign to our purpose, the local situation of that country, in relation to our own, being literally Oriental, its historical importance universally acknowledged, and its ancient influence on the laws, religion, arts, and sciences of the Eastern World

On the ANTIQUITIES of ASIA we have reason to expect many original and curious communications.—Among the grand *desiderata* on those points, perhaps the most considerable is, an explanation of the mysterious inscriptions at PERSEPOLIS for, that those celebrated ruins, which, during latter ages, have been called *Cleb' P'minar*, (جهل مار) or the *Forty Pillars*, are the remains of the ancient capital of Persia, seems to be the received opinion of modern times, though several ingenious men have offered various and extraordinary conjec-

\* “ *Mihi videtur acerba semper et immatura, mors eorum qui immortale aliquid parant* PLIN. A Dictionary, Sinfert and Latin, was prepared under the immediate inspection of Sir WM JONES, with considerable trouble and great expense.—It is at present on its way to Europe, and is an object well worthy of the national attention



tures on the subject ; a subject, indeed, so interesting to the genuine Oriental Antiquary, that, if he could successfully exert the powers of conjuration, and elicit from his dark recess the Genius of former days, a solution of the *Persepolitan* mysteries would probably be the object of his first petition to the hoary oracle. The conjectures of many learned Orientalists on this subject shall find an honourable place in our publication ; and we solicit from our Antiquarian Correspondents the communication of their opinions ; for, though a key to those characters, hitherto unexplained, may accidentally be found, yet the zealous antiquary will not content himself with the chance of *finding*,—he will *seek* it in the fields of study and the paths of learning.

Although we shall gladly admit Dissertations on HEBRÆO-BIBLICAL Literature and Antiquities, yet it is not to be understood that we shall adapt our Miscellany to controversial correspondence, or discussions of theological mysteries. PHILOLOGICAL and ETYMOLOGICAL Essays will be thankfully received : On the subject of *Languages*, we shall not, however, forget, that they are merely the vehicles of learning and instruments of science. Useful knowledge and historick truth should be the chief objects of the linguist ; and only as conducive to the attainment of these grand points, should time and study be devoted to the obscure and doubtful derivation of words, the collation of passages intrinsically unimportant, or the learning of strange characters and new systems of grammatical construction.

To the ZOOLOGIST and BOTANIST we shall endeavour to recommend our *Collections*, by enriching them with plates, occasionally coloured, from accurate and original drawings, of whatever are most rare and curious in the Eastern department of the *Animal* and *Vegetable* world. We shall diversify our pages with *Maps*, which may illustrate the ancient and modern GEOGRAPHY of ASIA and the bordering regions ; and with *VIEWS*, which may give just ideas of the faces of those countries we describe. An ample and valuable stock of Manuscripts procured at considerable trouble and expense, will furnish us with copious Extracts from the works of

Eastern POETS; Specimens of Persian and Indian PAINTING, we are enabled, by the communications of some foreign Correspondents, to promise to our Subscribers; as well as Original Essays on the science and practice of Asiatick MUSICK, with *Tunes* accurately set, and Engravings of various Instruments.

The utility of a work, which may facilitate the acquirement (on moderate terms) of Oriental knowledge, and promote the diffusion of general learning, will be obvious, when we consider that, notwithstanding the institution of the *Calcutta* Press, and the meritorious exertions of those who have employed it, the works of SADEE, the LAILI-MAJNUN of HATIFI, &c., are as rare, and consequently as dear, in this country, as if they still continued to delight and instruct the readers of them in manuscript only.

The design of the Work now proposed to the Publick would never, probably, have been conceived, or, if conceived, should most certainly be abandoned, if it were possible that by the prosecution of it we should incroach on the plan of any similar compilation, and thereby anticipate the due reward of others' labours. Our materials are new; the sources from which we draw them original; and we shall be the first in this country to undertake a periodical publication of Extracts, in their proper Characters, from Eastern Writers. We therefore solicit the patronage of the Great, and the assistance of the Learned—and we shall labour to deserve the approbation of the Publick: We have promised much, but we shall endeavour to perform more.—Whatever be the success of this attempt, he, among the Editors, has a claim to indulgence, who first suggested the plan, and has undertaken the actual compilation, correction, and publication of the Work;—a task, of which the reward is precarious; the toil, expense, and difficulties, inevitable.

*“ Spe incerta, certum mihi laborem sustuli.”*

TERENT. PROL. AD HECYR.

W. OUSELEY.

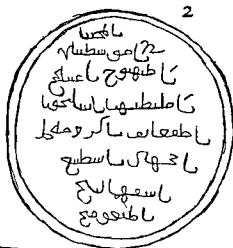
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Or Coll No 1  
1797  
Miscellaneous Plates

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# ORIENTAL COLLECTIONS.

1797.

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*Sketch, Biographical and Literary, of ABU'L-TAIEB AL-MOTANABBI; with his two Poems on the Sickness and Recovery of SAIF UDDAUL`A—By the Reverend JOHN HADDON HINDLEY, M. A.*

ABU'LTAIEB AHMED EBNOLHOSAIN, better known in Europe by his name of *Motanabbi*\*, is universally celebrated as one of the most original and sublime of Eastern Poets. If we may credit the authorities of *Monf. d'Herbelot*, his abilities, at a very early age, were both powerful and brilliant, so much so indeed,

\* متنبى so called, because in his Poems (ادعى النبوى) he arrogated to himself the spirit of prophecy

that *Abu Teman* was the only luminary in the poetic hemisphere un eclipsed by their splendour.

But this encomium is not general amongst the Arabian critics. The elegant and profound *Al Mokri*\*, in a most esteemed and curious work on general Criticism, took considerable pains to ascertain the various degrees of merit of the more select Arabian poets. With him *Abu'ltaieb* ranks only fourth in the second class of the *modern age* †, his name being immediately preceded by those of *Hobeib* ‡, *Babter* §, and *Al Rumi* ||, *Hafan* ¶ being alone selected as equal to wield the sceptre of immortality

But when such is the assemblage of excellence, it is of little consequence who shall wear the distinguishing laurel. It will be sufficient for us to know, that in whatever country the Arabic language has been studied with the greatest success, there the poems of *Abu'ltaieb* have gained the most unequivocal popularity. For full eight hundred years they have been the ceaseless amusement of the learned, and the admiration of the elegant, throughout the vast and once highly-cultivated realms of Asia. Nay, at this moment, it is by no means improbable that they may be the subjects of applauded and animated recitation in the crowded *caravanseira*, and in the tent of the *Bedouin*. And much may we congratulate ourselves that our libraries contain excellent copies of these and many other precious

\* حواصی الادب و دجایر السهرا in his work called "the jewels of the belles lettres, and the treasure of the poets"

حسنى ¶ الرومى || بحرى § حسب ‡ فى المولى †

germs of departed genius, which only want the protecting heat of patronage, and the cultivating hand of taste, to bloom anew in our European conservatories, and to delight and adorn posterity.

Our Poet was born in the 308th year of the *begira*: his parents were poor people of the tribe of *Joafi*\*, and dwelt at *Cufab*, in a small street called *Kenda*\*, where the daily occupation of water-carriers (a trade of some request in so hot a climate) served to maintain them in a respected poverty. It is probable that young *Abu'ltaieb* betrayed some remarkable signs of ability at a very early period; for we find him soon emancipated from the obscurity of his situation, and a celebrated student at the University of *Damascus*. The refinement of his native language, and the study of polite literature, were now the delightful employment of his time and talents; and I can with pleasure refer the reader to a curious epigram and the anecdotes respecting it, preserved in the inestimable repository† of *Monf. d'Herbelot*, for a few very valuable lights on this part of our Poet's life. He did not, however, confine his studies merely to the improvement of his mind. His vivacity prompted him to consider every manly excellence as within the grasp of his exertions; and his attainments were indeed surprising; for, in the list of his general accomplishments, he is recorded to have been a perfect master of horsemanship—to have greatly excelled in martial exercises—in trials of strength and skill

\* Hence his names *الجعني* and *الكندي*

† *D'Herbelot Bibliothéque Orientale*. Art. *Mstanabbi*. old Edition; to which I have been much indebted throughout the whole of this Memoir.



—in writing an exquisite character—and in the promptitude and brilliancy of a most commanding eloquence.

But to a mind thus formed by nature for the most sublime conceptions, and matured by art to regulate them with judgment, he unfortunately added an ambitious weakness, not unique in human history. Buoyed up, and flattered by a just appreciation of his own powers, and the rich munificence of Asiatic princes,—elevated with the enthusiasm of poetry, and wrapt up in the wild frenzies of an unbounded fancy, *Abu'ltaieb* is recorded to have believed himself a second Prophet, ordained to purify and refine the faith of *Islam*. What his more particular tenets were is not known: he was, however, bold enough to declare them openly. He professed himself a delegate from the Omnipotent, with powers equal, if not superior, to those of *Mohammed* that servant, who, (he declared) was only commissioned to deliver the will of the Deity through the mean medium of modulated prose, whilst he uttered the awful mandates of the Almighty in the rapturous melodies of a sublime and lofty poetry, and from the immediate impulse of the Divine Inspiration. Extravagant as these ideas were, they soon brought him into notice. He had the address to establish a new sect and so numerous was the concourse of his disciples, comprehending the whole of the *Kelabites*, and several complete tribes of the Arabs of the Desarts, as to raise the jealousy of the executive power, and to cause his imprisonment. Here, we may conclude, he had opportunities for cool reflection, and, what was full as useful to him, the sense to apply them profitably. for we soon afterwards find him restored to liberty, abjuring his religious en-

thusiasm; a welcome guest at the courts of the Syrian Princes; and decking their crowns with the gems of poetry.

His long \* residence at the courts of *Aleppo* and *Misfarekin* was, in all probability, the most happy period of *Abu'taieb's* life. Beloved, esteemed, and honoured, in this refined society, he enjoyed without restraint the company of the first wits and philosophers of Asia, and the unreserved favour of a generous and mighty prince. The court of *Saif Uddaula* was the most polished of that polished period: the monarch himself, independant of his martial character, was a scholar and a man of letters. Of his talent for poetry the reader may agreeably convince himself by consulting the "Specimens of Arabian Poetry," lately published by the very learned *Professor Carlyle*. He will there find a delicate morceau of *Saif Uddaula's* elegantly paraphrased, and some valuable information respecting the astonishing refinement of the court of a Prince of Syria at a period, when our now-so-much enlightened Europe was a seat of ignorance.

We may venture to conclude that *Abu'taieb* remained in this *Athens* of the East till the death of *Saif Uddaula*: this melancholy event happened in the year of the *begira* 356. There is not, however, any long interval of time, before we again meet him at the court of *Casfour*, Regent, or rather King of Egypt, whom he celebrated in a poem still extant. *Elmacin*†, who preserves the be-

\* A period of nineteen years, from the year 337 to 356.

† *Historia Saracenica*, p. 226.

ginning of the exordium, informs us that it opens in a style highly encomiastical, but breaks off abruptly before it is half finished a circumstance originating in some chagrin or disappointment which he then experienced, and which, it is to be feared, he could neither forgive nor forget for his other poems upon *Casfour* are filled with the most poignant satire

It can occasion no surprise, that this indignant severity should cause him to quit *Egypt* with precipitation But at this period no man of learning was ever long in want of an asylum,—and the palace of *Adhad Uddaula*, Prince of the *Bouides* in *Persia*, gladly afforded *Abu'ltaieb* the comforts of hospitality But our poet was not to be satisfied with mere comforts he had long studied the casualties of courtly favour, and naturally indulged a passion for those situations, where comfort is illumined by confidence, and the social affections find repose, as well as enjoyment He either felt not this here, or continued mental irritation must have soured his temper In a moment of restlessness and disgust, he makes the final resolution of retiring from public life, and renouncing the splendid circles of royalty, to seek for tranquillity in the shade of peace and retirement Actuated by early sensibilities and the sweet remembrances of juvenile pleasures, he fixes upon *Cusab*, the place of his nativity, as his last retreat, fully resolved to dedicate the remainder of his life to the delights of literature But Providence ordained otherwise For, on passing near *Bagdad*, the caravan which he had joined was attacked at *Al Nonnia*, upon the *Tigris*, by a predatory band of Arabs of the tribe of *Affil*, (instigated as some have thought, by those who had felt the shafts of his invectives), and *Abu'ltaieb* and his son, after

defending themselves with a desperate bravery, were both hewn down, and murdered.

The poetry of *Abu'taieb* is copious, energetic, dignified, replete with pastoral simplicity, and with a most exquisite choice of tender and amatorial imagery. Many of his poems are wonderfully sublime and magnificent, and are characterised by a glow and fervour of versification highly congenial to the Arabian taste, and peculiarly adapted to the native enthusiasm of our poet's genius. A *ديوان* containing the best of his poems, is preserved;—and, fortunately for the present state of Arabic literature in Asia as well as Europe, has been enriched with the invaluable commentaries of many great and learned Philologists. Amongst these poems none seem to have met with more deserved admiration than seven *قصايد* composed by *Abu'taieb* in praise of his royal patron. These are particularly alluded to by *Elmacin* \* in his eulogium upon *Saif Uddaula*, and are undoubtedly some of the most admired complimentary poems in the Arabick language.

Our public libraries contain many complete copies of *Abu'taieb's* works; and the *University of Oxford* alone affords ample materials for introducing them to the world. The immense treasures it possesses in Oriental MSS.; the profound erudition of its professors; its variety of excellent types; and, above all, the liberal encouragement given by the delegates of the press to all works of real merit, point it out as the place in Europe best calculated to remove its veil

\* Hist. Saracenicæ, p. 227.

of mystery from Oriental learning. The dignity and extent of our immense possessions in India demand a school of this kind: and happy shall I be, if this hint, from one of the meanest of her children, have any salutary influence in accomplishing an event so important.

The following verses were a solitary transcript from the *دواړ* some years ago,—and belong to the encomiastic department. Whether they were included or not in the seven *قصاید* of *Elmacin*, composed in praise of *Saif Uddaula*, as I have no copy of the poems in my possession, I cannot now determine. They were certainly composed at his court during the time of *Abu'taieb's* long residence there, and were most probably extemporaneous effusions on the sudden sickness and recovery of that great and excellent monarch. I have translated them freely,—though, I trust, without deviation from the originals, or misconception of my author's meaning. I merely say this from a knowledge that a person, unacquainted with Arabick poetry, is by no means aware of the extreme difficulty of comprehending many passages in a sublime and ancient poet, when unassisted by the use of *Scholia*, and dependant on a single and uncollated

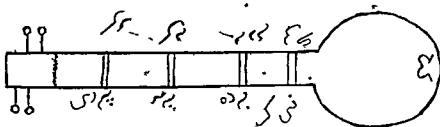
# قانون نواختن رامکلی آمد

استاد " سر " ک " سر " ده " استاد

استاد کش " نی " طح کش " طح کش " ده

نی " ده " طح کش " طح کش " ک " ک

ک کش " طح کش " طح استاد " استاد



اعتل سيف الدولة

فقال ابو الطيب احمد بن الحسن الجعفي الكندي  
المعروف بالمتنبي

اذا اعتل سيف الدولة اعتل الارض  
و من فوقها و الباس و الكرم المحض

و كيف انتفاعي بالرقاد و انما  
بعلته يعتل في الاعس الغمض

سفاك الذي شغني بجودك خلقة  
فانك ببحر كل بحر له بعض

*Abu'taieb on the Sicknefs of Saif Uddaula.*

As deadly pale my hero lies,  
And *sicknefs* feasts her jaundic'd eyes,  
Nature the dire contagion feels ;  
The peopled *earth* convulsive reels—  
On *valour* prey consuming fires,  
And *liberality* expires.

How vain the aid of sleep t' infuse  
My troubled mind in opiate dews !

The oblivious dream chill fear denies ;  
 No bright-hair'd visions glad my eyes ;  
 But my burst eyeballs feel the flame  
 That wastes my *Saif Uddaula's* frame.

Sire ! may thy fure physician prove  
 The mighty power of healing love !  
 Who to his creatures can dispense  
 Sweet health in thy beneficence !  
 For bount' lives absorb'd in thee,  
 Pure Fount of Generosity !

---

و عوفى سيف الدولة  
 فقال

المجد عوفى اذا عوفت والكرم  
 ورال عنك الى اعدائك الالم

صحت بصحتك إغارات و ابتهجيت  
 بها المكارم وانجلت بها الدبم

وراحع الشمس نور كان فارقيها  
 كانها فقهه فى حسمها سقم

ولاح برقك لى من عارضى ملك  
 ما يسقط الغيب الا حيث يتبسم



يسمي الحسام وليست من مشاييت  
وكيف شيتة المخدم الخدم

تفرد العرب في الدنيا بمحتدة  
وشارك العرب في احسانه العجم

واخلص الله للاسلام نصرته  
وان تغلب في الابه الامم

وما اخصك في بر بتينيت  
اذا سلمت فكل الناس قد سلموا

تم

*On the Recovery of Saif Uddaula, by Abu'ltaieb.*

He breathes — he lives — the dormant heat  
Of life renews its feverish beat !  
Glory her warlike air resumes,  
Waves in the breeze her glittering plumes,  
And far away to hostile lands  
Abash'd retire *affliction's* bands !

He lives — and spring renew'd to life  
The hardy days of martial strife !

Again 'gainst adverse tribes we go ;  
 Spoil and destruction wait the foe !  
 Blith laughs the *liberal mind*—and *health*  
 Showers from her clouds diffusive wealth.

Th' *imperial sun* with steadier blaze  
 Now streams afar his flood of rays ;  
 Unshadowed by the clouds of night,  
 Bright glows his vivifying light ;  
 While fell *disease* retires dismay'd,  
 Nor dims his mighty orb with shade.

See, as his royal course he steers  
 Irradiate thro' these lower spheres,  
 The vivid rays unlock to sense  
 The tones of splendid eloquence—  
 And smiles, in soft suspended dews,  
 Rain princely favour on the muse.

Hail ! “ Sword of Empire ! ”—Oh ! how tame  
 Such titles \* for thy deathless fame !

\* This whole verse must be obscure and uninteresting to the mere European reader . It begins by alluding to the signification of SAIF UDDAULA's name, سَيْفُ الدَّوْلَةِ or *the sword of empire*, and by a strong hyperbole reprobates the vanity of attempting to preserve the memory of such a character to posterity by any expressions so inadequate to his mighty achievements . The poet afterwards alludes to some ancient proverb, in which the *sword* is said to be the *slave of the warrior*, and which may be contained in the valuable collection of *Meidani* . A similar idea occurs in a very magnificent poem

Vain thought ! as if immortal verse  
 Cou'd e'er thy mortal deeds rehearse !—  
 Coarse contradiction ! to confound  
 A Prince — a slave in kindred sound !

The noble *Arabs*, proud to trace  
 The honours of an ancient race  
 In *Saif Uddaula's* arms and birth,  
 Spread wide their glories o'er the earth !  
 E'en *Persia's* tribes — a barbarous \* throng,—  
 Associate in the grateful song.

Blest whom the *only God* approves ;  
 Dread guardian of the faith he loves !  
 For *Islam* † long he's seen thee toil,  
 For *Islam* heap the hallowed spoil ;  
 And open, at *his* gracious call,  
 The gates of Paradise to *all* !

of our author's on the Lake of Tiberias, in praise of *Ali* ; in which, to shew his hero's perfect command of all warlike weapons, he declares that

السلاهب و الببض له و العبيد و الكشم

" *Spears and swords are in his hand slaves and domestics.*"

\* The *Arabs* have the same hauteur of country with the ancient *Grecians*, deeming every nation except their own, particularly neighbouring states, العجم *barbarians*.— This name is often applied to the *Persians* with peculiar emphasis, on account of the frequent hostilities and jealousies proceeding from their continuity of frontier.

† A general expression for the Mohammedan faith

O fire! how weak are words t'express  
Mine and thy people's happiness!  
Yes — thou'rt restored — to life — to fame!  
The thankful millions bless thy name!  
Well may *they* bless, who alway find  
Thy Health the Health of Human kind!

*Of the Fighting BULBUL of BENGAL.*

THE Bird, of which the annexed engraving is a representation, was shot at *Sunderbunds*, near *Calcutta*, in December 1795, by a gentleman desirous of sending to Europe a correct drawing of that celebrated feathered songster, so familiar to every reader of *Hafiz*, *Sadi*, and the other Persian poets, as the people of the country assured him, that this was the genuine *Bulbul*, a word which we commonly translate Nightingale, the note of the Persian bird resembling that of our *Philomel*.

In the letter which accompanied the drawing of this Indian *Bulbul*, the gentleman who sent it mentions, that its note, though wild and pretty, had not by any means the plaintive sweetness of the lengthened strains which charm the inhabitants of the Southern parts of Europe: and he expresses his doubt of its being the same with the *Bulbul* of *Iraun*.

Of this *Monf. Le Bruyn* has given an engraved representation in his *Persian Travels*: and we learn from him, that it differs in some respects, and particularly in size, from our Indian bird, though it agrees in the grayish colour of the body, blackness of the head, and the white tips of the tail. And I have lately been assured by those who have often seen the *Bulbul* of *Iraun*, that this of *Bengal* is considerably the larger.

Yet a Persian writer, *Zakary ben Mohammed ben Mahmoud al Kamou*\*, in a very extraordinary work now before me, to his description of the *Bulbul* adds a painted drawing, which perfectly corresponds with that of the *Bengal* bird, except in size of which, indeed, - no just idea can be formed, as the original figure in the manuscript is no larger than the following exact copy.



His account of the Bird begins thus

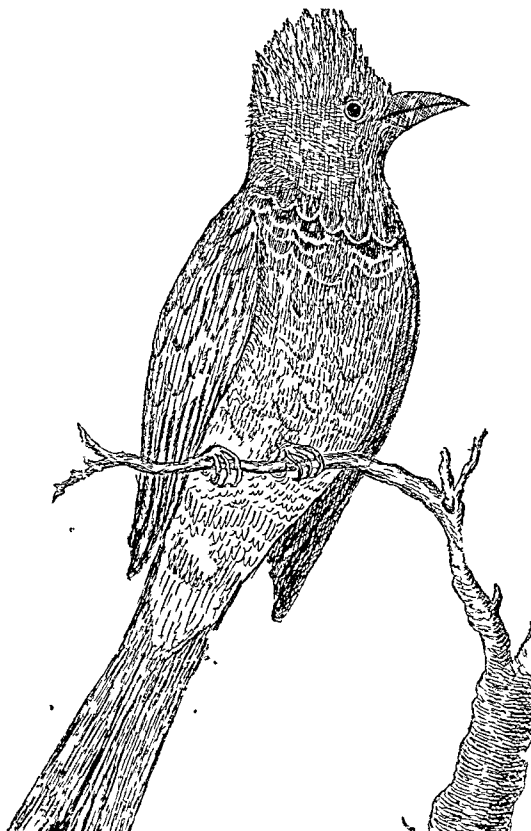
بلبل — اورا پارسی هزارداستان کووند مرعوب کو حکتر &c  
 “ *Bulbul* — He is called in the Parfi (Persian) tongue *Hazardafitaun*,  
 or the bird of a thousand songs he is one of the smaller birds, &c.”

And the author then proceeds to relate the common opinion of the Persians, who “ say that the *Bulbul* has a passion for the rose, and when he sees any person pull a rose from the tree, he laments and cries,” &c, &c.

کووند که کلرا دوست دارد و حوال بیاید که کسی کلرا ارادرجب  
 می چند مر باد کند &c

I am enabled to add, from the information of natives, that in Bengal the *Bulbuls* are trained to fight — one held opposite to another on the hand of a man, to whose finger the bird is fastened by a string, sufficiently long to allow him to fly at and peck his adversary.

\* رکرمانی محمد بن محمود الکمو







*On the different Modes of writing the Word بغداد  
in European Characters.*

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OF this word I had always considered the pronunciation so firmly established by custom and the authority of writers for two or three centuries, that it was with surprise I found an attempt made to change, into the uncouth *Bugbdaud*, that word so familiar to the eye and ear *Bagdad*, or *Baugdad*, or *Baugb-dad*: in short, to introduce after the first letter of the word, when written in our characters, the fifth, instead of the first, vowel.

In such an instance no man, probably, would have assumed a right of innovation, who was not perfectly convinced of the propriety of his suggested alteration. Yet Sir William Jones\* defended the more common pronunciation of the word *Tabreez* (تبریز) against the proposed metamorphose into *Tubbaraze*: and might, I believe with the same arguments, have supported the usual form of writing شهر از *Sbiraz* or *Shirauz*, in preference to that of *Skarauze*, used by the late excellent and ingenious Orientalist Major Davy, in

that admirable work, “ *the Institutes of Timour* ;” from which the examples of innovation above mentioned are given. .

Of بغداد the true pronunciation of the first syllable might, I think, be ascertained from the accentuation of the word in Arabic manuscripts, where the vowel-points are expressed. It is hardly probable that such men as Golius, Bochart, Gentius, Herbelôt, &c., should agree in reading it with *fatha* (giving the sound of *a* or *e*) instead of *damma*, (*o* or *u*) unless they considered such to be the true accentuation of the word : and nothing but the broad sound of the first syllable could have misled any Orientalist in the derivation of the word from باغ *baugh* (*a garden*) in Persian, and *Dad*, the supposed name of some ancient Idol. The first syllable of *Baughdad* (بغ) being in orthography radically different from the Persian *baugh*, باغ (spelt with *alif*) it would seem that a similarity of sound suggested the above derivation, or that from time immemorial the Asiatics themselves have persevered in spelling the word wrongly.

On the other hand it may be said, that the shorter accent of *o* or *u* seems more naturally to affect the two component letters of the first syllable, than the broad open sound *au* or *aw* ; which certainly would be much better expressed by *alif* than understood : and Major Davy’s pronunciation (*bughdaud*) seems to corroborate the internal testimony of the orthographical construction, and to disprove the derivation of the word from باغ *baugh*. Besides, it may be said, that, if composed of Persian words, it should be pronounced *Baugh-i-dad*, from the *Izafit*, necessarily introduced between a nominative and genitive case.

The case being thus stated, long prescription and respectable authorities, against Major Davy and an infinity of Oriental knowledge, an appeal perhaps to some intelligent Asiatic might produce a decisive sentence and though the point in question is not, it must be owned, of very great importance, those who have it in their power to decide it, will, by a communication on the subject, oblige

PHILOLOGUS.

*Extract of a Journal and Memorandums written  
during a Tour in the Nizam's Country, in the  
Month of November, 1791 \*.*

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*November 4.*

HAVING taken my leave of the British Commandant of Innecunda, (the last fort belonging to the Company on the frontiers of the Nizam's territory) and offered my grateful acknowledgements for the civilities I had experienced, I dispatched my tent, palanqueen bearers, servants and baggage, under the escort of a Naig and ten sepoy, at twelve o'clock at noon, in order the whole might cross a Nulla, running by the extreme ends of the hills adjoining to the fort of Innecunda, and after passing some obstacles, and gaining some distance in my front, they might refresh themselves so as to be ready to move forward on my joining them; for which purpose I hired palanqueen bearers: but the evening turning out very dark and rainy, I could get no farther than the village of Tarlepooroo, about sixteen cofs from Innecunda, containing a small fort, a pagoda, and fakeer's tope. I slept in a hovel belong-

\* It may give weight to the opinions of the writer of this journal, (now a Lieutenant-Colonel in the army) on the manners and ceremonies of Asiatick courts, to mention, that he had the advantage of visiting those of Europe in the train of a British Prince.

ing to the fakeer, where the old man having made a brisk fire, and my cook having prepared me a good curry of fowl, rice, eggs and greens, by the farther assistance of my hookha, I kept out the cold, and passed a pleasant evening with the old fakeer.

The next day I reached *Cummum*, where, finding a good mosque opposite to the fort, I had no occasion to pitch my tent. The Killedar, an old and infirm man, neither chose to admit of my visit, nor entrance into the fort; the appearance of the works seemed to justify his jealousy, since they appeared in a ruinous condition, and commanded by high ground to the north of the Pettah, as well as from the mosque where I lodged; in other respects the position of the fort is strong, being surrounded by Paddy fields, without any road but one close to the fort. In the afternoon the Killedar's son rode by the mosque, well dressed and escorted; he *salam'd*, but did not stop; nor had I any visit from the great men; but the common people were very civil and obliging. In this manner I travelled till the tenth, when I reached Kunapah, sometimes pitching my tent, at others inhabiting choultries, or temporary pandals\* erected for the convenience of travellers. The road was wild, and the dress and manners of the inhabitants presented a constant novelty. The difference of colour and religion did not prevent my receiving civilities in every place I halted, where either the Aumildar or his deputy came to offer me their service, in directing my servants where to procure the best provisions, and often making me a present of some fruit.

\* Temporary sheds constructed of bamboos and mats.

The stillness of an Asiatic journey (so contrary to the noise and bustle of the great roads of Europe) was frequently interrupted by the shrill sound of a horn, and the appearance of a band of Polygars\*, armed with match-locks and spears, naked from the head to the waist; sometimes a swarthy figure, with a bow and quiver of arrows, mounted on a camel, would cross the road: sometimes small troops of horse, variously armed, overtook me. These I afterwards found were on the road to join the Nizam's army; but, contrary to my expectation from so undisciplined a set, they offered me no molestation; and I could not avoid observing, that there is something more grand and majestic in the deportment of a wild and martial people, than in the tame and uniform appearance of the most civilized Europeans. As I approached to Kurrapah, the scene became extremely variegated and beautiful, from numerous bodies of horse dispersed among the woods and avenues, intermixed with the tents and standards of the different Serdars†: the horses were at piquet, without lines or regular order, and the soldiers were scattered in various groupes, seated upon mats or carpets smoking their hubble-bubbles; some in armour, others half naked, others richly dressed in muslin jammās and silk drawers. Among these I observed some Moghul Tartars, who, at variance with the custom of Asia, were sitting in company, with their women unveiled.

Having in the morning dispatched an *bircarrab*, with my compliments to the Moorish commandant, I found, on my arrival, he

\* An independant race living under their own chiefs, preferring the hills and forests to cities and villages, and the chase to husbandry.

† Military Chiefs.

had been good enough to order a house for my reception, with an enclosed yard capable of containing my escort, servants, and baggage. It was situated opposite to the palace of the Nabobs of Kurrupal, now much in ruins, enclosed by high mud walls, with round towers of stone, incapable of defence against artillery. Very few of the buildings remain entire, but seem to have occupied a great extent of ground. The different court-yards being extremely spacious, the garden is very pretty, in the center of which rises a pavilion of different architecture and materials, but agreeable from its coolness and the prospect it commands of the country over the garden wall. The square upon which it stands is considerable, and raised about fourteen feet from the ground, within which, encompassing the pavilion, is cut a canal, ten feet deep and as many broad, having a fountain at each angle of the square. The garden abounds with orange, lemon, and cypress trees, adjoining to which, in a courtyard, is a *darbar*\* of stone, sunk in the ground and overflowing with water, which serves to bathe in, as well as to water the garden and fill the canal.

Though these gardens cannot be compared to those of Europe for taste and variety, they are peculiarly adapted to the retired pleasure of a Mohammedan life: the principal requisites of which are coolness, space, and secrecy, besides that, they hold it both grateful and healthy to live much among the fragrance of plants and flowers, as that pride, jealousy, and modesty unite in demanding perfect security from all intrusion. Hence the high walls, so inelegant in the eye

\* دربار *Darbar*, hall of audience

of a European, are the necessary guardians of a Mohammedan's honour, and the safeguard of his pleasures. Within this protection, secluded from the world, the voluptuous Müffelman, laying aside the grandeurs of the day, as well as the irritation of mind which ever accompanies ambition, abandons himself to a soft repose; and, in the stillness of a starry night, acquires that serenity of mind which lulls the soul into pleasing complacency, forming a delightful contrast to the stormy passions of an agitated day. Here, negligently stretched upon his couch, he listens to the melodious song, and contemplates the graceful forms of the surrounding dancers; or retired to the recesses of the pavilion, amid the odoriferous smoke of incense, he abandons himself to the delights of love.

Having rewarded my guide, I retired to my own house, and on the 12th paid my respects to our resident, Sir John Kennaway (known in the Nizam's camp by the title of the Nabob *Dilaver Jung*.) The state and retinue of our ambassador, corresponded to the ideas of the court where he resided, and was worthy the policy and magnificence of the power by which he was employed—Joined to these advantages, Sir John possessed still greater in his local knowledge, and the most scrupulous adherence to customs, by the due observance of which, the Asiatics can alone be conciliated.

A few days afterwards, Sir John presented me to the Nizam's minister, then known by the title of *Murshid Ul Muluck*, but subsequently honored with that of *Azem Ul Omra*.—He received us in the public tent, which was very large, and covered with carpets.—After embracing us, we all sat down and conversed upon the news



of the day, in which the minister displayed all the ease and elegance of the most polished courtier. After a time we retired to the private tent, where, instead of sitting upon the ground, the minister's attention had prepared chairs for us, and carrying his politeness still farther, he insisted upon our smoking our hookkas, which in Asia is not customary in the presence of a superior; having at length expressed our desire to depart, the *Beetle* was brought in elegant silver boxes; the minister's turban was richly adorned with pearls and emeralds. After an interval of a few days, I went to pay my court to the Prince *Sekunder Jab*, the Nizam's second son, and commander in chief of the army. The public tent, which was extremely spacious, with several others, stood in the center of a large square, enclosed with tent walls about seven feet in height, supported by cross bamboos, which I was given to understand to be a mark of sovereignty.

The ground of the tent was level and smoothed with care, covered with carpets, over which was spread a white cloth; in the center was the *Musnud*, surrounded by pillows of white muslin. Upon our entrance the tent was empty, but we were soon joined by the minister, who desiring us to be seated opposite the *Musnud*, retired into the inner tent. But soon appearing in company with the prince, we rose to meet him; the prince bowed respectfully to every one, and embraced us all; then desiring us to sit upon his right hand, he seated himself upon the *Musnud*, and the minister seated himself on the ground behind him, holding a bunch of peacock's feathers mounted in a silver handle, with which he frequently fanned the prince. The *Durbar* now commenced, and the different sirdars, or

military chiefs, came to pay their court. Upon their entrance into the square at a considerable distance before the tent, they stood still; when the proper officer calls out their titles, desiring the prince to turn the light of his countenance upon such a one, upon which the prince inclines his head that way, and the firdar advances, till, being near the presence, he nearly touches the ground with his right hand, and bowing slowly, brings it back to his forehead; after which, he sits down on the prince's right hand, and enters familiarly into conversation. The *Moultafeddies*, writers, and lower ranks, touch the ground three times with both hands, with other minute ceremonies of respect.

The prince's turban was magnificently ornamented with jewels, and his necklace and bracelets were of the finest pearl. Except the minister, the other chiefs had no jewels, but wore their shields slung over the shoulder, and a handsome piece of armour upon the right hand, ornamented with black fringe, called *Dustbanna*. After some con-

at random, without proper pickets in front, flank, or rear, and in consequence of this and other negligence, are easy to be surprised—in short, these numerous bodies of robust men and active horses seemed designed for no other purpose than to adorn the march of their chief, who rides in the midst of them upon his elephant, his standard displayed upon another, attended by *Chubdars*\*, calling out his titles.

There is, indeed, so little discipline, even in form, that no orders are given for a march, but this intelligence is conveyed to the different chiefs by means of their respective news writers, who attend the minister's *Durbar* every evening for information; there is also, as in other governments upon the decline, little attention to merit; preferment is obtained by birth and connection, by intrigue and cabal, and other means equally degrading and destructive to the military character—once obtained, the Sirdars of horse may be considered individually as very powerful and independent chiefs.

I had long desired to view the natives of Hindostan in the free exercise of all their prejudices and customs, unbiassed by the presence of an European power, and the period was now arrived when my curiosity was likely to meet a full indulgence, in a camp of ten thousand horse, composed of the subjects of an independant power, and appertaining to a prince, whose ancestor, the celebrated *Nizam Ul Muluck*, established the sovereignty of the *Dekkan*, and whose

\* Servants of state bearing silver and gold sticks, like those now in use by the commanders and field officers of the body guard, when in waiting at St James's Palace

court, upon the decline of the Moghul empire, became the asylum of the most illustrious Mohammedan families. To whatever country of Europe the traveller directs his steps, he meets with people ready to give him information, and proud to display their knowledge; in Asia the reverse occurs; the natives are difficult of access, averse to strangers, and reserved in their manners—Slaves to their own customs, they hold those of other nations in contempt. Ever desirous to preserve their own dignity, they are too apt to consider the unstudied manners and familiarity of the English, as marks of disrespect, and will never conceive we dare to conduct ourselves in like manner to our own superiors.

And the bigoted part of the Mohammedans consider many of our customs as impurities; such as the drinking wine, eating pork, and mixing the hair with pomatum, which they know to be composed of hog's lard. In this manner the intercourse between the generality of English and Mohammedans becomes rare and distant—in short, seldom takes place but upon occasions of necessity. But the traveller, possessing the fortitude to make a temporary resignation of his own customs, and the pliability of assuming others, will secure to himself a kind reception; if he will condescend to appear pleased with their amusements, all they have to offer will be bestowed with liberality; for the Musselmén are by nature generous and hospitable. The freedom of access once obtained by these means, the distant and reserved manner of a haughty man, concerned in supporting his authority in the eyes of his people, against the supposed attacks of a stranger, disappear—and after all, to exchange a hat for a turban, the confined garb of Europe, for the cool and easy dress of Asia,

are no great difficulties—to give up wine, to renounce pork, to lay aside knives and forks and employ your fingers, to recline upon a carpet and pillows instead of a chair, all these, a traveller, endowed with zeal and curiosity, will sacrifice to the search of knowledge and truth, or he loves himself better than either, and has mistaken his profession

It is here far from my intention to assert, that a European wearing the habit of his country, is thereby liable to insult and incivility. On the contrary, he will be politely received at stated intervals by those in office, but he will probably perceive that these attentions are more addressed to the power he represents, than to himself. that the conversation will be formal, and made up of unmeaning compliments, chiefly addressed to him from the superior and that the rest of the company will remain in a circumspect silence, that his dress will debar him from mixing in the crowd, from attending various festivals and ceremonies, and will entirely prevent any communication with the softer sex, from whose social intercourse, pleasure and knowledge are derived in all countries,—for the Musselmén have a proverb,

That “without love, the charm of this world in a moment dissolves.”

کہ عشق کی سوا کُلتا ہی دل میں طلسماتِ جہان کا

*Ke Afsuck ke firae kboulta by Pul me Talismaat Jeban ka*

In the intervals of retirement, I reflected upon all the novelties I had seen, and confess that my past reading upon Asiatic subjects afforded me but little light, as few authors have condescended to enter

sufficiently into detail ; nevertheless in a political view, custom, prejudice, and prepossession, are matters of infinite importance, for the multitude will ever be incapable of the full use of reason, since those possessed of all the means of education and instruction seldom attain it. Hence to make conquests, and preserve them, are very distinct matters, and accomplished by very different means ; for in order to give a secure motion to any complex machine, its materials and composition should be known.

Impressed with these maxims, I humbly conceive every traveller does well to submit to his country, observations which have arisen from local knowledge, since out of much dross it is possible some pure gold may be extracted ; and by whatever customs or prejudices mankind are enslaved, that very circumstance renders the knowledge of importance ; as in the practice of worldly affairs, all steps are of consequence ; bad ones are sometimes irreparable. Before, then, we advance a foot, it is necessary to be acquainted with the ground we are to tread upon, and in the government of so many millions of people, whose strongest link to us will be opinion, we should endeavour to penetrate the recesses of the human heart, and feel the springs which give it motion. Those who have never travelled, conceive their own country superior to any other, and its customs the most excellent ; we should, therefore, in deciding upon any custom, lay aside our own prejudices, and examine all things with indifference ; from which it commonly results, that after a while, you perceive the customs of each country have arisen with propriety from its locality and climate.

I have therefore little doubt, that when, by the laborious researches of our countrymen, the depths of oriental learning shall be explored, we shall discover good precepts of morality and sound philosophy ; and that the munificent Creator has not confined the light of reason to the porticoes of Greece, or the confines of Europe, but suffered the pure radiance to diffuse and illumine the more populous countries of Asia.

*[To be continued.]*

Pt II

Final

Final

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וְעַל הַזֶּה הָיָה חֶסֶד "וְעַל הַזֶּה" וְעַל הַזֶּה  
 וְעַל הַזֶּה וְעַל הַזֶּה וְעַל הַזֶּה וְעַל הַזֶּה  
 הַזֶּה וְעַל הַזֶּה וְעַל הַזֶּה וְעַל הַזֶּה



## Hebrew running Hand.

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OF the running hand, called in Hebrew **כמשמע** (*Kemishmah*), which the Jews of Holland use in their familiar correspondence, the annexed plate represents the alphabet, shewing its variations from the large printed character, or that which they call **כתיבות** (*Kitibooth*), that is, *like writing*, or resembling the ancient written letters. This running hand differs also from that used in the printed Rabbinical works, (which is but a variation of the *Kitibooth*): called, from the initial letters of (the Rabbi Solomon Isaac, רשי ראבי) *Rasbi*.

I have given the beginning of the first chapter of the **פרקי אבות** (*Pirke Aboth*), or “Rabbinical Sentences,” written in this running hand, which the reader may compare with the same passage in the printed character, as follows, (the words being arranged in the same order):

משה קבל תורה מסיני ומסרה ליהושע ויהושע לזקנים  
וזקנים לנביאים ונביאים למסורה לאנשי כנסת הגדולה  
הם אמרו שלשה דברים

“ Moyſes legem accepit e Monte Sinai, et docuit eam Joſuæ; Joſua traditit eam Senioribus; Seniores Prophetis, Prophetæ dererunt eam viris Magnæ Congregationis. Illi autem tria hæc nobis documenta dedere ”——

“ Moſes received the law from Mount Sinai, and taught it to Joſhua; Joſhua gave it to the Elders; the Elders to the Prophets, and the Prophets to the men of the Great Congregation. They have left us theſe three precepts ”——

See the פרקי אבות (page 3) following Phil. Aquinus's “ *Primigeniæ Voces, ſeu Radices Breves Linguae Sanctæ.*” 16<sup>mo</sup>. *Lutet. Paris.* 1620.

Cufick ~

2835

لَا إِلَهَ إِلَّا اللَّهُ  
مُحَمَّدٌ رَسُولُ اللَّهِ  
وَاللَّهُ أَعْلَمُ

*Cufick Infcription.*

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THE annexed Engraving represents the Cufick, or ancient Arabian characters, infcribed on a pafteboard, in poffeffion of William Oufeley, Efq. A very learned and ingenious traveller, to whom a copy of thefe lines was communicated, before the prefent publication, informed a friend of the Editor, that he has feen in Chaldea many fimilar infcriptions carved on ftone.

The Engraving is reduced to about quarter the fize of the original, in which fome of the letters have been injured by time and infects. It was purchafed, along with a large collection of Arabick and Perfian manufcripts, from a perfon who could not give any account which might lead to an explanation of it. It is therefore fubmitted to our Oriental and antiquarian readers; and a tranfcript in modern characters, with a tranflation, requested.

از تاریخ معجم

---

خود را و جانرا که کرد اشکار  
که بنیاد دانش نهاد استوار

که در بیکر تن روان آفریده  
که بخشید عقل و که جان آفریده

که کلکونه بر جهره لاله کرد  
که برانه غنچه از زاله کرد

که بر تارک جرخ اختر نهاد  
که در سنک باقوت احمر نهاد

که شمع شب افروز مه بر فروخت  
که بر میچمر گلستان عود سوخت

زمین را که گسترد بر روی آب  
که در دانه کرد از سرشک سحاب

*Persian Lines on the DEITY, quoted in the  
Historical Work, intituled “ Tarikh Moagem  
fi athar Moluck Al’agem.”—Translated by  
W. OUSELEY, Esq.*

---

——“ WHO made manifest the vital and intellectual powers :  
Who confirmed the foundation of understanding :

Who, into the form of the human frame, breathed his animating  
spirit :

Who bestowed reason, and inspired the soul :

Who painted with lively colours the cheek of the tulip,  
And made of the dew-drop an ornament for the rose-bud :

Who crowned the summit of the heavens with a diadem of con-  
stellations,

And tinged the hard bosom of the ruby with a vivid glow :

Who enkindled the fire of the moon as a nocturnal lamp,  
And perfumed the flower garden with the fragrance of burning in-  
cense :

Who spread out the earth on the face of the water,  
And formed precious pearls from the tears of the clouds \*.”

\* This passage alludes to an opinion, common among the Asiatics, that the pearls found in certain shell-fish are produced from drops of rain-water which they imbibe.

غزل  
از دیوان سعدی

---

مبارک ترثب و خورم ترین روز  
با ستقبال آمد بخت فبروز

دهل زن کو دو نوبت زن بشارت  
که دوشم قدر بود امروز نوروز

مهست این با ملک با آدمی زاد  
توبی یا آفتاب عالم افروز

ندانستی که رندان در مکهین اند  
نکو کردی علی رغم بد آموز

مرا با دوست ای دشمن وصالست  
ترا کرد دل نخواهد دیده بردوز

شبان دائم که از درد فراق  
نباسو دم ز فریاد جان سوز

کران شبهای با وحشت نمی بود  
نمی دانست سعدی قدر این روز

*Sonnet, by the Poet SADI, paraphrased from  
the Persian.*

---

THRICE happy night ! auspicious morn !  
Blest harbinger of mirth and joy :  
Day that declares the Spring's return ;  
Foreboding blifs that ne'er can cloy.

Strike, strike the drum : let music tell  
The blessings Spring shall scatter round :  
Fragrance shall float on every gale,  
And opening flow'rets paint the ground.

But soft !—what heavenly shape appears,  
Shedding pale lustre like the moon ?  
Some angel's form the Vision wears ;  
Sweet Maid ! that angel form's thine own.

Tho' Malice strive to blast our fame,  
And Envy's tongue malignant prove,  
We'll cherish still our virtuous flame,  
And death alone shall end our love.



*On the Christianity of the Mobammedans ; with  
Anecdotes of MURAD BEG, a Turkish  
Writer, of the sixteenth Century.*

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“ THE *Musselmans* are already a sort of heterodox *Christians* ; they are *Christians*, if LOCKE reasons justly, because they firmly believe the immaculate conception, divine character, and miracles, of the MESSIAH ; but they are heterodox in denying vehemently his character of *Son*, and his equality as *God*, with the Father, of whose unity and attributes they entertain and express the most awful ideas , while they consider our doctrine as perfect blasphemy, and insist that our copies of the Scriptures have been corrupted both by *Jews* and *Christians*.”

See W. JONES *on the Gods of Greece, Italy, and India.*

Having with a particular view devoted some time to the study of Mohammedan theology, and perused several voluminous commentaries on the *Koran*, it grieved me to find, that such animosities should burn against *Christians* in the minds of men, who themselves want so little of being (in point of belief) literally *Christians*, as the followers of the Arabian Impostor.

Say to the Poet's jealous foe,

“ Turn not on him thy lurid eye —

“ SADI's more blest than man below,

“ For Love exalts him to the sky.”—

Yet I have past whole nights in sighs,

Condemn'd the absent fair to mourn ;

But she appears — and Sorrow flies ;

And Pleasure smiles on her return.

And when in memory's view I place

The pangs that bade me then complain,

More vast I feel the present bliss,

Contrasted with the former pain.

P. D. V.

*On the Christianity of the Mobammedans; with  
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Through the medium of the very exact translation into Latin by *Maracci*, into French by *Monf. Savary*, and into English by the most learned *Sale*, the tenets of the Koran, in respect to the sanctity of Christ, may be understood by the mere European reader. To the traditions recorded in that book of the *Messiah*, many have been added by the commentators, and some by the poets: for it is not unusual among these of Persia and Turkey to allude (even in their profane and unchaste compositions) to the miraculous power of ISA'S (JESUS'S) breath, which could give health to the infirm, and restore the deceased to life. These allusions are by no means ironically or irreverently intended. I have read in some *Travels*, of a Turk who was bastinadoed almost to death for uttering disrespectful words against the *Messiah*, (although he might with impunity have cruelly abused the followers of that divine personage). And, when their poets speak of him, (let their allusions be ever so silly or indecorous) they speak of him (according to a learned critick) "in the same manner that they would do of *Mohammed* himself\*."

A very curious Treatise on the Mohammedan Religion lately fell into my possession, written in the Turkish language, and in a fair hand, with a Latin version running along the margin of every page. both Turkish and Latin the composition of *Murad* or *Morat Beg*,

\* Absit tamen, ut ex eo poeta impietatis arguatur, atque Messiam ludibrio habuisse censendus sit, cum Mahometani omnes, etsi non divinitatem, summam tamen Sanctitatem in Messia recognoscant, quem et Spiritum Dei & Virginis filium & divinum Prophetam uno omnes ore profitentur. Atque adeo quod hic de Christo dicit, de Muhamede ipso libere dixisset, nisi res peculiarem figuram & allusionem involveret —  
*Reviczky's Specim. Poet. Pers.* 97

whose original manuscript I believe this to have been. From this work I shall first select a few passages expressing the *Muselmanick* opinions concerning CHRIST; and then present some extracts containing anecdotes of the author.

It appears to me that, by the Mohammedans, CHRIST is held of a rank next to their pseudo-prophet in sanctity. In the preface to his book, *Munad Beg* informs us, that

ابتد اذن ادم بپغمبره اون صحن دلدلي اذن صكده شبت بپغمبره اللي  
صحن نازل اولدي اذن صكره ادرس بپغمبره او توز صحن و بر لدي &c.

“ At the beginning ten tables were given to the Prophet *Adam*; after that, fifty tables were sent from above to the Prophet *Seth*; then thirty were given to the Prophet *Enoch*, and ten sent from heaven to the Patriarch *Abraham*: to *Moses* the Prophet was given the book *Teurat*\*: and after that, to *David* the book of Psalms: latterly unto *JESUS* the Prophet was given the *Gospel*†: and, last of all, on the blessed *Mohammed* was bestowed the divine *Koran*,” &c.

حضرت عيسى دخی کد لك يهود بلری کند و دینند دعوت &c.

“ Thus, when our Lord *JESUS* invited the Pharisees and Jews to his true *catholic* faith,” &c.—“ all those who denied the Lord *JESUS* have been condemned ”——

\* تورات an Arabick word for the Pentateuch, derived from the Hebrew תורה signifying the Law of *Moses*.

† انجيل *Engel*, from the Greek Ευαγγέλιον.

و تصحيح اندازن معجزه سی حضرت عیسانه حق و افع اولاد غی زمانه سک  
دومی علم طبه دوسمسلر دی حادق کامل ظمیلر &c.

“ But the miracle of the revivification of the dead, and the healing of the sick through the Lord Jesus, has been sufficiently authenticated. The people of his time, devoting themselves much to the study of physical arts, were very learned in them. Although Jesus came in the time of the most excellent physicians, yet did he, through the grace of the Most High, and the power of the name of God, excell them all, and restore the dead to life”—&c.

و شو بلمی اولاد بکم حضرت عیسی بو نجه معجزات عطمی ابله ما شر اېکی  
و بو نجه علوم طاهری و با طمی اندرن طاهر اولمسر اېکی و کجه کوندلر ما تچه  
بو در یوب &c.

“ For when the Lord Jesus was celebrated for so many and so great miracles, and such external and internal doctrine manifested in him, even to his holy and faithful apostles, (who were ever present with him, sanctified by the delightfulness of his most sweet conversation) through the divine Spirit, a power of healing diseases and restoring the dead to life was given.”

طابعه مصری حضرت عیساندن بو نجه در لو عجایب که کورد بلر اتاسر  
طعر غوب و هم طعد دندن صکره اناسی با کوه قالدغی و بو نجه احباء  
اموات اندوب احرا لا مر سوبله کوده سپله کو که حکلدو کندن صاند پلر که  
اول سیرتا و صوریا الو سپله موصوب اولوب &c.

“ When the Christian people saw the various miracles of the

LORD JESUS: when they knew that he was begotten without a father: that, after his birth, Mary his mother remained a Virgin immaculate: that he raised so many dead to life: and, finally, that he himself ascended into heaven,—they thought that he personally and essentially partook of the Divinity. Yet, when they saw him eating, drinking, sitting, standing, walking, sleeping, wearied, hungry, thirsty, tasting sweet and bitter, suffering anguish,—inconsistent with the dignity of divine nature, and suited only to vile mortals,—they then supposed that his human and celestial natures were blended together: and, since they allow him to partake of the Divinity, they are under the necessity of adoring him as God himself; and in this irrational and vain opinion, although they inconsistently assert the *Unity* of the Most High, yet they worship CHRIST as a part, separated from him—an emanation of the Deity.”

حضرت عیسیٰ دخی انجیلده بیورد بکم بر لوک و کو کلوک مغا تبح تصر فاتی  
بکا و بر لدی دد و کی صحیح در انلارا نبادر دخی اولی &c.

“ The Lord JESUS also says in the gospel, “ The possession of heaven and of earth has been given unto me,” which words are most true. For since the Lord JESUS was the especial prophet and messenger of God, and had the power of performing so many miracles, that he should have greater power is not to be wondered at; but if, according to the false opinion of the Christians, Christ was really God himself, he would not have said “ it has been *given* to me,” he would have rather said, “ I myself am the Creator of all these things,” &c.

From the passages here given, and that which I have placed at the head of this essay, (borrowed from the writings of a most excellent scholar and antiquary, philosopher and Christian,) it would seem, that, predisposed as they are in favour of the Messiah, the conversion of the Mohammedans to his pure faith might easily be effected, the attempt has been made in various ways, but always, I believe, with the same success. The event of the Crusades proves, that the bloody sword of war is not the fit instrument for propagating the mild religion of Jesus, and the praiseworthy labours of the Romish Missionaries, notwithstanding their persuasive and insinuating manners and address, have been crowned, I fear, with but little success in the making of proselytes; yet I cannot help thinking that much of the disgust which the Mohammedans express for the Christian mode of worship, may be ascribed to external causes, which being removed, their objections might naturally be expected to die away. The religious ceremonies of those nations of Christendom, which border on Turkey, and with which the inhabitants of Egypt, Barbary, and the Levant, in general, have immediate intercourse, present to the eye a semblance of idol-worship, the very idea of which excites horror in a Musselman, and would check at once every inquiry (were he disposed to make one) into the real merits of the Christian faith.

I now proceed to give, in his own words, some account of *Murad Beg*, from whose work the above-quoted Turkish passages have been extracted, its title is as follows.

كتاب تسويد الموجه الى الحق لمراد اسى عبد الله الترحمان باب سلطانى



Near the conclusion of his book, this modest Muffelman has these words :

و بوبدمح کلچیلری بازوب کتورب کونشدن ذره و دریادن قطره اشارت ابلدوم  
امید &c.

“ Thus have I collected together in writing, these sentences, forming, as it were, a mote from the sunbeam, or a single drop from the ocean, hoping that none of my worthy brethren in the true faith, (i. e. of Mohammed) who may read this book, will accuse me of impiety or blasphemy ; at least, I entreat that with a benevolent mind they may deign to correct whatever errors shall be found in it, and think me, the most humble and abject *Murad Beg* their slave, worthy of being remembered in their prayers to the Lord, as we are taught by himself in the *Koran* thus,

ربنا اغفر لنا ولاخواننا الذ بین &c.

“ Although I began the composition of this book in the Turkish language, in the year of our prophet’s flight, 963, and of the *Virgin delivery*, (i. e. the birth of Christ) 1556, and would have finished it in the space of another year ; yet my chief desire was, that the Most High of his wonderful clemency might enable me to translate it into the Latin tongue ; a tongue common to all the learned who worship the MESSIAH, whether of Italy or France, Hungary, Germany or Poland, Bohemia, Portugal, and Spain ; that the utility of this book might be known to all, even the Christians, and the merits of the true faith of ISLAM, (Mohammedanism.) I

have diligently laboured for that Christian flock ; why should not men in health and vigour act as physicians to those who are diseased ? I have especially laboured in this, since I myself, weak mortal, by nation a *Hungarian*, before I was taken by the *Musselmans* in the war of *Mubaje* \*, had always closely applied to the study of the Latin language. I was seventeen years old when brought into the land of *Iflam* ; and at first, I rashly, and without consideration, embraced that holy faith ; but by degrees, I have since acquired a true knowledge of its discipline, so gracious has the Lord, in his mercy, been to me ; and let us hope that he will suffer the last hour to be spent in the same faith. 'Through the direction of the Deity, I have written the praises of the most holy book, *Al Koran*, and have celebrated the name of the prophet ; and although not much experienced in the Latin tongue, and deficient in the elegancies thereof, I trust that those learned in that language will take in good part my endeavours to spread the glory of the true faith to the four corners of the world, and the splendour of the prince and ruler of the faithful, in the religion of *Iflam* : of him who has been constituted by God, our governor and the guardian of all true believers, *Sultan Murat Khan*, the son of *Sultan Selim Khan*, the son of *Sultan Soleyman Khan*, and of all his predecessors of august memory, whose burial places may the sacred light of heaven illumine !

“ Yet I fear, lest I be one of those whom the Lord thus speaks to in the Koran : “ Pretend ye to point out the right way to others, ye who have lost your own ? ”

“ In the year of our prophet’s flight, 974, of the Virgin-birth of the Messiah, 1567, I began the Latin version of this book, which, in the following year, I finished; tis true, I was unworthy of such a task; but, taking a pen into my hand, I found that the more I wrote, the faster flowed ideas into my head and pen.

“ When I was a captive in the land of the Christians, there came to me many of their learned men to dispute with me on religion; much did I suffer in that captivity: but I bore all for love of the divine faith with patience; for, in patience during affliction, is the true service of GOD. In this manner passed I thirty months leading a life of darkness in their dungeons; finally the Most High, who converts anguish into comfort, and gives joy after sadness, poured his divine grace on the illustrious Lord of august memory, the most clement RUSTEM PASHA, (whose soul may GOD preserve) who having liberated me, vile slave, from captivity, brought me into the presence of the most potent and invincible *Cæsar* of glorious memory, SULTAN SOLEYMAN, and informed his highness that I possessed the power of interpreting all writings in the Latin and Hungarian tongues; therefore I have been thought worthy of being elected into the number of his highness’s interpreters.”

*Remarks on the Collation of Manuscripts; with  
various Readings in the Gulistàn of SADI.----*  
*By Major OUSELEY.*

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WE may, perhaps, class among the most irksome labours of a literary man, the task of collating several manuscript copies of the same work. a task, however, which must be performed with accuracy and diligence, previous to the correct publication of any ancient author, if our object be to obtain the genuine and original reading of the text

When copies of any celebrated work are so multiplied as among the Asiatics, it is not surprising that the negligence, hurry, and ignorance of transcribers should occasion numerous and considerable errors. Perhaps we may ascribe some of the variations found in Oriental manuscripts to the supposed learning of either the transcriber or the possessor of a book, who may fancy that he corrects only because he alters or curtails, and that he improves because he adds. From the peculiar construction of the characters in which they are written, Arabick, Persian, and Turkish manuscripts are most liable to variations and defects. The slight inflection or curvation of a stroke

which ought to be straight, or the omission or misapplication of a single point, will occasion the total change of a word, and consequently may affect the sense of an entire passage. Those, therefore, who undertake the publication in print of any Oriental work, will perceive the necessity of accurately collating as many manuscript copies as can be procured.

But many passages are so essentially insignificant, as not to derive importance from any possible partial alteration : and of words redundant, (which are found, I believe, in the writings of every nation) certain expletives and particles, the variations, or, indeed, the total omission, may, in many cases, be of little consequence.

The attention of the Orientalist should be particularly directed to the collation of passages which involve allusions to history, mythology, geography, &c., where proper names are found, or obscure and doubtful words, which, by a slight alteration, the addition of a point, or transposition of a letter, may be rendered important.

Whenever passages of this nature occurred during my perusal of the works of *Firdausi*, *Sadi*, *Nizami*, and *Hafiz*, I have not been deterred by the dryness and difficulties of the undertaking from collating as many manuscript copies as I could obtain; notwithstanding the discouraging circumstances of inaccuracy of hand writing, the want of regularity in the arrangement and division of chapters, the omission of those marks which distinguish poetry from prose, &c.

Being fortunate enough to possess (besides the two printed

editions) seven manuscript copies of *Sadi's Gulistan*, and to have access to others in publick and private collections, I have examined in all, the readings of such passages as I entertained doubts of, and in many instances have found very extraordinary and material variations.

Of four passages in that justly-admired work, I shall here present the reader with the various readings which I have remarked; referring some others for a future number of this Miscellany.

THE FIRST variation in the manuscript and printed copies occurs in the third line of the following tetraſtich, which is found in Gentius's printed edition, (*Folio, Amst. 1651, p. 180, chap. ii.*) and immediately precedes the حکایت beginning with لَتَمَانِ &c.

قطعه — آواز خوش از کام و دهان و لب شبریں  
 کر نغمه کند ورن کند دل بغربد  
 و ربرده عشاق و صفاهاں و حجازست  
 از خنجره مطرب مکروه نربد

“ *Suavis Vox ex palato, ore, labioque dulci (profecta)*  
*Sive Musica arte temperetur, sive non, animum demulcet*  
*Si vero cantica seu soni Ushak, Safaban atque Hafebas,*  
*Ex absurda cantatoris gula profluxerint, ingrata erunt.”*

So are the Persian lines translated by Gentius, p. 181, where he expresses by *Hafebas* what we would write *Hejaz*; and refers to a short note (p. 574.) on the three *perdehs*, or modes of Persian

musick, which *Sadi* mentions, but on which it is not within the compass of my present Essay to offer any observations.

This passage is found the same in the *Gulistan* comprised among the *Works of Sadee*, printed at Calcutta, in folio, 1791, Vol. I.

One of my manuscript copies has the third line thus,

ور بردۀ عشاق و خراسان و حجاز است

which makes us acquainted with a fourth *perdeb*, or musical mode.

A copy, which once belonged to *Edward Wortley Mountague*, besides the *perdeb* of *Khorassan*, mentions that of *Irak*;

ور بردۀ عشاق و خراسان و عراق است

with which two other manuscripts agree.

But one very beautiful copy differs from all those above spoken of, and introduces a sixth musical mode, thus,

ور بردۀ عشاق و رهاوي و حجاز است

And in a fine manuscript, brought from Persia by the celebrated CHARDIN, the tetraestich cannot be found, although the book wants not any of its original leaves.

THE SECOND Passage, of which I shall here mark the variations, occurs in the third chapter of the *Gulistan*, (near the end) and is thus given by Gentius, p. 292 :

عربي را درمي چند كرد امده بود شب از تشويش لوربان در خانه تنها  
خوابش نبردي

—“*Arabem quendam fuisse, qui cum aliquantum æris accumulasset, noctu Luanorum metu, solus in ædibus suis somnum non capiebat.*”—

A mark of reference is placed before *luanorum*, by which Gentius rendered the Persian لوریان; but I have sought in vain among the notes for an explanation of the Latin word. The *Calcutta Sadi* has this passage as follows, p. ۶۳

عربی را درمی جند کرد آمده بود و شب در خانه تنها از تشوش دزدان  
خوابش نمبردی &c.

And the *Mountague* manuscript, already mentioned, thus :

عربی را درمی جند کرد آمده بود و شب از تشوش لوریان خوابش نمبرد  
with the word سبل as explanatory or synonymus, written in a smaller character over the word لوریان

Another copy gives it in the following manner :

اگرابی را درمی جند کرده بود و شب از تشوش دزدان خوابش نمبرد

I shall here observe, that Gentius \* makes a distinction between the word عرب *Arab*, and اعراب *Aarab*; which seems not to have been attended to in the MSS. The former, he says, signifies an Arabian in general, “*sive urbes, sive pagos, sive deserta incolat* :” the latter, the *Arab of the Desert*, the *Nomade*, who, forsaking cities and villages, “*sola deserta et campestria inhabitat.*”

\* Nota ad Rosar. Polit. p. 597.



The next manuscript I shall quote neither mentions the *لوریان* nor the *دزدان*, but has the passage thus :

عربی را درمی جند کرد آمده بود و شب از تشوش در خانه خوابش نبردی  
mentioning the Arab's fears, without the occasion of them.

It is pretty obvious, however, that apprehensions on account of his money deprived him of rest : and Mr. Sullivan, in his " Select Fables from the Gulistan " \*, has thus translated the words in question :—" *An Arabian once had collected some money ; and all night, from the dread of losing this money, he had no rest.*"—

The *Chardin* MS., which I have before spoken of, gives the passage as follows :

عربی را درمی جند کرد آمده بود و شب از تشوش تنهایی خوابش نمی برد  
mentioning the Arab's dread of solitude. With this reading another copy in my possession thus nearly agrees :

اگرایی را درمی جند کرد آمده بود و شب از تشوش آن تنهایی خوابش نبردی

THE NEXT passage in the *Gulistan*, of which I shall remark the variations, occurs in the last story but one, of the third chapter : I mean that *حکایت* which begins with the words *یکی از ملوک فارس*

The passage is given by Gentius (p. 298) as follows :

بمصلای شیراز بیرون رفت و فرمود تا انکشتی را بر کنبد عصد نصب کردند  
and thus translated by him in the opposite page :

—" *In jucundum Cyropolis campum prodiit, et imperavit ut annulum globo famosi cujusdam conditorii affigerent.*"—

With the Persian reading of *Gentius*, the *Calcutta* Edition agrees, except that a final *ع* is added to the word مصلا—page ۴۳۲. Of this word I shall here remark, that one manuscript which I have seen spells it (no doubt improperly) thus, مصلى — It is the name of that delightful spot, the fame of which has been celebrated in the admirable stanzas of the Poet *Hafiz*, and perpetuated by the elegant translation of Sir William Jones \*.

“ Boy, let yon liquid ruby flow,  
And bid thy pensive heart be glad.  
“Whate’er the frowning zealots say,  
Tell them their Eden cannot show  
A stream so clear as *Rocnabad*,  
A bower so sweet as *Mosfelay* ”

Over the word مصلاي in a manuscript which I shall hereafter quote, that learned and most instructive traveller *Chardin* has written *campum sacrum*, by *Gentius* translated *jucundum*.

A small and very beautiful copy agrees with the reading of the *Calcutta* Edition above mentioned, as does another large and valuable Manuscript, which has the following marginal note on the word *Mosfelay*, written in a minute and remarkably neat character.

نام موضعی است در شهرار که هوای خوش و فصای دلکن دارد

\* Persian Grammar, p 132 *Third Edition*

Poems and Translations, &c p 60 *Second Edition*

“ It is the name of a place at *Shirauz*, the air of which is sweet and temperate ; the plain delightful.”

And on the word *عضد* another note, which says *نام جاي است* “ *it is the name of a place.*” While another copy explains *عضد* by the word *بلند* *lofty, high, &c.*

In the very handsome copy which once belonged to the celebrated *Chardin*, the passage thus differs from any of the readings before mentioned :

بمصلاي شيراز رفت و انكشتر برا بر كنبد عضد الدوله نصب كردند

The notes, partly French, and partly Latin, of that learned Orientalist, are placed above the words of this passage in the following order :

Over مصلاي (as I before mentioned) *campum sacrum.*

Over كنبد *dome, route, globe.*

Over عضد الدوله *nomen regis.*

And over نصب *attacher.*

The translation of this story by Mr. Sullivan\* does not ascertain whether *عضد* is the name *famosi cujusdam conditorii*, according to Gentius ; or of a *place*, according to the Persian note before men-

\* Select Fables from the Gulistan, p. 74. The whole passage is thus translated : “ Once upon a time he went out with his courtiers to walk in the valley of Shiraz, and gave his orders that the ring should be placed upon the top of a high dome,” &c.

tioned; or of a *king*, as *Chardin* explains it. But I have one manuscript which instead of *عصه* has *عرصه* (a *court* or *square*), and gives the passage altogether as follows:

بمصلای شبراز بپروان رفت و فرمود تا آنکشوری را در عرصه کاه آویزان کنند  
where for نصب (which with the verb کردن signifies to *fix* or *fasten* to), we find آویزان signifying to *suspend* or *hang up*.

THE FOURTH passage which I shall here mention is an Arabick \* بیت or Distich, which occurs in the fourth chapter of the *Gulistan*, very near the end; and in *Gentius's* printed edition is found in p. 314, with the Latin translation on the opposite page, thus:

بیت      اذا نهى الخطيب ابو الفوارس  
له صوت يهد اصطخر فارس

*Quando præco ille asinorum pater, rudebat  
Vocem edebat, quæ munitissimam  
Persarum arcem Istæbar destruebat.*

The word which I particularly allude to here is the ancient name of *Persepolis*, اصطخر, which is found in one very valuable manuscript copy of *Sadi's* works; where, however, some variations occur in other words of the passage: they are thus given:

عربية      نهى الخطيب ابى الفوارس  
صور يهدم اصطخر فارس

I confess I entertain some doubts on the propriety of reading

*Istakbar* in this distich, which has furnished Gentius with the subject of a note, (p. 606) and which is quoted by the learned *Tychsen* in his admirable little essay on *Persopolis*\*. I have sought in vain for the passage in three of my best MSS. One copy, however, gives the second line as follows, (the first being the same with that in Gentius) :

لَهْ صَوْتٌ بِهَذَا أَصْطُرْخُ وَ فَارَسٌ

where the copulative *و* shews that *two places* are alluded to ; which, indeed, is proved by the following note on this passage, written in the margin :

اصطرخ و فارس هر دو نام شهر اند

*Ufuturkh and Fars are both names of cities, (or places).*

Another copy reads this distich as follows :

اِذَا نَهَيْتَ الْخَطِيبَ الْبَيْتِ الْفَوَارِسَ

لَهْ صَوْتٌ بِهَذَا اسْتَجْرَ فَارَسَ

It may be here remarked, that the word *Istakbar* is spelt with *sin*; and it is so written in two or three copies of the *Sbab Nameh* which I have lately had occasion to collate ; while some spell it with *ssad*, and some without the initial *alif*.

But the *Calcutta* Edition has neither *Istakbar* nor *Ufuturkh* : it reads the line in question thus, p. 40—۲ :

لَهْ صَوْتٌ بِهَذَا أَصْطَجِرَ فَارَسَ

\* Vide " Olai Gerhardi Tychsen Opuscula Quatuor Antiquitates Orientales illustrantia." Quarto. Rostoch. 1794.

I shall here close my remarks on the variations of those four passages. In a future Number I shall point out some in other parts of SADI's works; in the *Shah Nameh* of FIRDAUSI, the *Sekander Nameh* of NIZAMI, and the *Divan* of HAFIZ, having collated various manuscript copies of all these works. The Latin and French notes written by the ingenious CHARDIN in the *Gulistan*, which I have had occasion to mention, shall be also presented to the reader of the *Oriental Collections*: a work which will be always open to communications of a similar nature.

*A Lover to his Taper.—Translated from the Arabick of the Sheick Safy Eddin Alhillay, by the Rev. J. D. CARLYLE, M. A. Professor of Arabick in the University of Cambridge, and Chancellor of the Diocese of Carlisle.*

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THIS Poet flourished about the 740th year of the *begira* (of our æra 1339). He was born of a considerable family, and lived principally in Syria. He seems not only to have enjoyed the favour of most of the petty despots of his own country, but to have been held in esteem at the courts of *Cairo* and *Bagdad*. He has left a *Divan*, or collections of poems, which is divided into twelve parts, each part containing compositions of a similar nature. From the third of these, intitled في انواع الصفات i. e. *Various Descriptions*, the following verses are taken\* :

\* The learned and ingenious author of the "Specimens of Arabian Poetry" did not communicate this translation until after the arrangement of the original articles for this Number was formed, and a great part of it printed off. But the Editor would not defer the publication of any thing which fell from so elegant a pen.

قال في صفت الشمع

في الشمع أو صان كوصفي  
أو حبت حوى له والبعد عن ازداده  
جران ادمعه وصفرة لونه  
وسهاد مقلته وذوب نواذه

Yon wafting taper when I see  
I cry, " Poor fool, our lot's the same ! "  
I bear a raging fire like thee,  
Yet dread whate'er would quench the flame.

Like thine, with tears this face o'erflows,  
And bleach'd and wan these cheeks appear :  
Like thine, these eyes no slumbers close,—  
Like thine,—a melting heart is here !



*The History of the Conquest of Zoos—Translated  
from the Persian of Ahmed Ibn Afem of Cufa  
by the Rev. B. GERRANS, Teacher of the Per-  
sian and other Oriental Languages, and Master  
of the Academy in Fenchurch Street.*

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THE following passage has been selected from the manuscript work of *Ahmed Ibn Afem of Cufa*, chiefly on account of the ambiguity of the name *زووس Zoos*. This some might suppose to signify *Coos*, from the shortness of the voyage between it and Cyprus, the expedition to which immediately preceded the conquest of Zoos; and because the two Arabian historians *Abulpharage* and *Elmacin* mention the capture of *Coos* by *Moavia*. The learned translator, however, is convinced from the tenor of the two following chapters, that the island *زووس* here spoken of must have been a place of far greater importance than *Coos* or *Chios*; and, in fact, none other than the great island of *Rhodes*. That *زووس* should be written for *رودس Rodos*, will not by any means surprise those acquainted with the nature of Oriental penmanship, similar mistakes being frequent in Arabick, Persian, and Turkish MSS. The Editor has reason to hope that the future Numbers of this Publication will be enriched with other extracts and translations from the very curious history of *Ahmed Ibn Afem*.

### ذکر فتح جزیره ذووس

هم بردست معاویه چنین گویند که چون جزیره قبرس بردست معاویه فتح شده و غنایم بسپر بردست او آمد اندیشه کرد که بنجیره ذووس رود و آن جزیره را هم فتح کند در آن معنی نامه نوشت امیر المومنین عثمان رضی الله عنه و ازو دستوری خواست امیر المومنین در جواب نوشته معاویه باز نوشت که کار دریا خطری عظیم دارد نتوان دانست که عاقبت آن چگونه باشد و مع ذلک اگر عظمت مصمم کردانیدی و زکی تو بران قرار گرفت که در دریا نشینی و جزیره ذووس را مسلم کردانی باید که احتیاط کنی و نیک هشیار باشی در کل احوال تقوی را دثار خود سازی چون خطاب امیر المومنین بمعاویه رسید غربت نشستن در دریا و بدست آوردن آن جزیره مقرر گردانید و لشکر از همه جوانب بازخواند چون لشکر جمع شد فرمود تا کشتی ها و زورقها و مرکبها مرتب کردند و خویشتن با جماعتی از خواص و خدمتکاران در کشتی نشست و لشکر نیز در کشتیها نشسته و علمهارا نیز با خویشتن در کشتی بردند چون کشتیها در دریا روان شد مسلمانان آواز تسبیح و تکبیر برآوردند و کشتیها مبرانند تا آن جزیره را از دور بدیدند اهل آن جزیره نیز در کشتیها و مراکب نشستند و بیش باز مسلمانان آمدند و جنگ آغاز نهادند مسلمانان را با ایشان در میان دریا جنگی صعب افتاد و از جانبین بسپارکس کشته شدند عاقبت الامر خدا تعالی مسلمانان را برایشان نصرت داد

WHEN Moavia (as they relate) had subjected the island of Cyprus, in which he found a great quantity of plunder, he determined to go to the island of Zoos to make a conquest of that island also. To this purpose he wrote a letter to Osman, the Commander of the Faithful, requesting his permission; from whom he received an answer, informing him, " that maritime affairs were full of danger; that he could not possibly foresee what might be the result of that expedition; but if he had resolved to make the dangerous experiment, and his zeal prompted him to this pious voyage, namely, to risk the dangers of the sea for the sake of converting the people of Zoos to Islamism, it behoved him to gird himself with the belt of circumspection, and put on the mantle of fortitude." When Moavia received the Calif's letter, he determined upon the voyage and conquest of this island; and after recalling his troops from all quarters, collected them together. When the army were assembled, he commanded them to construct ships, boats, carriages, and military engines; after which he embarked with a large body of his grandees, attendants, forces, ensigns and standards. When the fleet had got under weigh, the Moslems shouted and praised God after the accustomed manner, and the ships drove rapidly on till they saw the island at a distance; the inhabitants of which in their turn manned their fleet, armed to meet them, and commenced hostilities: so that the Moslems had a most bloody engagement in the middle of the sea, in which many lives were lost on both sides. At last, however, (by divine permission) the Moslems were vic-

مرکبهای انسان بگرفتند و به مردند و خون بجزیره رسیدند کشتیها را بر کنار دریا استوار بستند و خوشتی را در آن جزیره انداختند و دست بغارت و کشتی برآوردند و حنکهای سخت کردند و مردم بسپر بکشتند و مال و متاع فراوان یافتند در اثناء آن غارت مردی از مسلمانان نام او عبد الرحمن بن غریب اسعری با جماعتی از مسلمانان در سرای سد سرای عظیم خوس و آبادان دند و در آن خانه نزدیک ناصد غلام و کنبرک کل اندام ها فند و انواع حامهای فخر و امتعه بدست ایشان آمد حمله را از آن خانه برون آوردند و بلسکرگاه بردند باده حامکی از حبیب کنبرک بقتاد کرهی بران زده برگرفتند و کوه بار کسانده انگستری با فند از زرنگینی از صافوت سرخ در و نسانده ش معاویه آوردند فرمود تا آن نکس را قیمتی کردند جماعتی که اهل بصارت و مکال مهارت بودند آن نکس را بهارو دو بست دینار قیمت کردند معاویه آن انگستری از جهت خوشتی بگاه داشت و از حصه خویشی حساب کرد ش غلامان و کنبرکان و مال و متاع که از آن جزیره غنیمت یافتند و در کشتیها نهادند و بار کستند و بقضل بار، سچانه بسلامت در کنار رسیدند معاویه نامه نوشت با مبر المومنین عثمان رضی الله عنه و کبغبت حال خوشتی و جزیره ذووس و غنیمت یافتی و بسلامت آمدن شرح داد و با خمس غنایم با مبر المومنین فرستاد امیر المومنین از آن مزده عظیم خوشدل شد و باریتعالی را بر حصول مراد سکرانه گذارد و آن غنایم را براهل مدینه قسمت فرمود چون معاویه آن جزیره را گرفت و غارت کرد

torious, by taking the greater part of the enemy's fleet, and putting the remainder to flight. After which they arrived at the island, drew up their ships and fastened them on the sea shore, disembarked their troops, and, applying their hands to plunder and slaughter, waged obstinate war; in which many men were killed, and much armour, rich merchandize, and valuable moveables acquired. In the heat of the action a Moslem, named *Abdar'rahman Ebu garceb Afchari*, going with a party to the principal residence, discovered a large palace and delightful habitation, in which were near five hundred handsome young male and female slaves, which, together with all sorts of goblets, mirrors, rich apparel, and other articles, they brought out and bore away to the camp. During this interval a piece of cotton cloth fell from the bosom of a female slave fastened with a clasp, which they took up, and, upon opening it, found a gold seal-ring set with rubies, which, being brought to Moavia, he commanded those who were skilful in precious stones to estimate, who, after due inspection, declared it to be worth twelve hundred dinars. This ring Moavia took for his own share; and after placing the male and female slaves which they found in the island on board their ships, they performed religious rites on the shore to the Almighty for their safety and preservation. After this he dispatched a letter to Osman, the Commander of the Faithful, (may the blessings of God rest on him) in which he described the situation of affairs in the island of Zoos; and likewise sent a fifth part of the spoil which he got in it. The Commander of the Faithful being overjoyed at these glad tidings, poured out prayers of gratitude to the Creator, and divided the plunder among the people of Medina. When Moavia took this island and sacked it, he put to

واهل آن حریره را که باط نکست طایفه که ریده ماندند بهرحایت بپشتاندن و آن  
 حریره حراب کسب تا بدان روزگار که معاویه خلافت بکرم فرمود تا آن  
 حریره را عمارت کردند و مسجدی در آنجا بنا فرمود و جماعتی را از مسلمانان را  
 در آنجا فرستاد مال و سلاح و ذخیره بسیار داد فرمود تا آن مسلمانان انکاهی ناسد  
 عمارت و رزاع نمکند بسب سال آنجا مقام کردند و آن حریره را بتزار روتن  
 اولی معمور گردانیدند و از ملک روم و غبران نگاه داشتند محاهد میگویند که  
 در سه ثلاث و چهل و شصت بحریره ذووس رسد معمور گشته بود در آن مسجد  
 که معاویه ساخته بود نایکمار کردم و بهار گزاردم و بنیخ سر رن کعب الا  
 حبار با من بود او را قرآن تعلیم میدادم روزی مرا گفای محاهد می بکرم  
 که کوی این حریره درین نزدیکی حراب سود و از آن ساری و اثر نماید و ساری  
 حراب ساری این حریره است که روزی نادی سخت درو بریدن آندوان رسد نایعرا  
 بنندارد محاهد میگویند که بسیار مرت نکد سب که روزی نادی عظیم محاسب و آن  
 رسدرا بننداحت و شهداران روز نامه برید بی معاویه رسد و از و تاب بدر حوستی  
 بعدی معاویهرا حرداد ما از آن حرد دلتیک سدیم و بار گشتم بعد ما در همان  
 روز آن حریره حراب شد این بود کعب بحریره ذووس

death all the inhabitants which he found therein, and the remainder dispersed themselves into every quarter; so that the island was desolated till the time that Moavia attained the Califat, who ordered it to be repopled, a grand mosque to be erected, and sent a colony of Moslems with much wealth, armour, and provisions, commanding them to settle, build houses, and cultivate the land. Twenty years they resided there, and, jealous of honour, retaliated the affronts of the kingdom of Roum; and the place flourished more than at the first day that it was inhabited. Mujahid\* says "In the fifty-third year of the Hejrat, while the Moslems were in possession of Zoos, Mamur† was slain in that very mosque which Moavia had built while I said prayers, and with the dagger of the son of the wife of Caab; but the news came while I was expounding the Koran. One day he said to me, O Mujahid! I perceive that this island will very soon be plundered, and this is the token of its destruction! In the time of a high wind a certain person will arrive, who will trample this ornament of the Moslems under feet."—The same author observes, "After some time had elapsed, on a certain day a vehement wind arose, which reversed the upper step of this ladder, and at the same time a letter came from Yezed, which brought intelligence of the death of his father Moavia. At this news we were much distressed, and returned back again on the very day that the island was plundered. This was the catastrophe of the island of Zoos."

\* The name of an historian, who was (apparently) an inhabitant of the island at that time.

† Mamur was, I apprehend, the name of the governor.

*Anecdotes of INDIAN MUSICK.*

By W. OUSELEY, *Esq.*

WHEN I first resolved to apply myself to the study of the fine arts, as cultivated among the Persians, I solicited from various correspondents settled in the East the communication of such books and original information on those subjects as their situation might enable them to procure, whilst I availed myself of every opportunity that offered in this country to increase my collection of Oriental manuscripts.

With two fine copies of Sadi's *Gulistan* and *Bostan*, which once belonged to the celebrated *Chardin*\*, I have lately been so fortunate as to purchase a short, but very curious, essay on *Persian Musick*, which from many circumstances I am willing to persuade myself was brought to Europe by that ingenious Orientalist, and is the same manuscript of which he laments that he had not procured the

\* From his notes, written in a most minute hand, and in the French and Latin languages, on several pages of the *Gulistan*, the Second Number of this work shall be enriched with extracts.



explanation while at *Isfahan* \*. But as my design in the present essay relates only to the musick of *Hindooſtan*, I ſhall proceed to mention, that among ſeveral books ſent to me from that country, ſome, though written in the Perſian language, profeſs to be tranſlated from the Sanſcrit, and treat of the muſical modes, the *Raug*s and *Raugnees* of the *Hindus*. From theſe, however, ſo little has been borrowed in the courſe of the following remarks, that if any thing curious or entertaining ſhould be found in them, the thanks of the reader will be principally due to my brother Mr. Gore Ouseley, whom a reſidence of ſeveral years in India has rendered perfectly acquainted with the theory and practice of *Hindu* Muſick.

By him were communicated the Indian airs, and drawings of muſical inſtruments: I can only boaſt of having compiled from his letters: of having deciphered (not without difficulty) the notation of the *Ramgully*, and tranſlated a few paſſages from a Perſian manuſcript treatiſe on muſick, which I ſhall mention hereafter, and for the peruſal of which I am indebted to the politeneſs of Sir George Staunton.

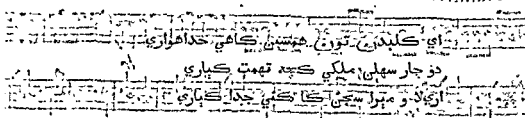
\* Chardin, (Quarto Edition, 1735) Vol. III. p. 158.

Sir William Jones, in his Diſſertation on the Muſical Modes of the *Hindus*, mentions a Perſian treatiſe entitled "*Durratu'ltaſ*, compoſed by a very learned man, ſo generally called *Allami Shirazi*, or the great philoſopher of *Shiraz*, that his proper name is almoſt forgotten." *Aſiatick Reſearches*, Vol. III.—An ingenious friend has communicated the title of the Eſſay on Muſick compriſed in that collection:

رساله موسیقی از کتاب دره التاج تصنیف عالم عامل و فاضل کامل اعني علامه شيرازی

which, from certain circumſtances, he once believed to be the compoſition of *Sadi*. We find an Eſſay on Muſick among the works of another celebrated poet, *Fami*.

On the subject of those ancient and extraordinary melodies, which the Hindus call *Raugs* and *Rauginees*, (راگنی and راگ) the popular traditions are as numerous and romantick, as the powers ascribed to them are miraculous. Of the six *Raugs*, the five first owe their origin to the God *Mahadeo*, who produced them from his five heads. *Parbuttee* his wife constructed the sixth; and the thirty *Rauginees* were composed by *Brimba*. Thus, of celestial invention, these melodies are of a peculiar genus; and of the three ancient genera of the *Greeks* resemble most the *Enharmonic*; the more modern compositions are of that species termed *Diatonic*. A specimen of these is given in the *Hindovee* air, *Gul buddun thoq hum* &c. in the annexed plate, of which the words (too trifling to deserve translation) are thus written in the original language:



In the same plate I have given the notes of a *Hindu Jungle Tune* and of a *Bengalee* tune; of which the following are the words:

*Nork erbesor, Jeelce miller*

*Potcer gulla doorca Koonja*

*Choola dauntee bassia Naaloo*

*Rangonee gwalia naalo*

A considerable difficulty is found in setting to musick the *Rai* and *Rauginees*, as our system does not supply notes or signs to

## Hindovee

F 179



## A Hindu Jungle Juppah

$\frac{3}{8}$

Plaintive



## Bengalee



ficiently expressive of the almost imperceptible elevations and depressions of the voice in these melodies; of which the time is broken and irregular, the modulations frequent and very wild. Whatever magick was in the touch when Orpheus swept his lyre, or Timotheus filled his softly-breathing flute, the effects said to have been produced by two of the six *Raugs*, are even more extraordinary than any of those ascribed to the modes of the ancients. *Mia Tonfine*, a wonderful musician in the time of King *Akber*, sung one of the *Night Raugs* at mid-day: the powers of his musick were such that it instantly became night, and the darkness extended in a circle round the palace as far as the sound of his voice could be heard.

There is a tradition, that whoever shall attempt to sing the *Raug Dheepuck* is to be destroyed by fire. The Emperor *Akber* ordered *Naik Gopaul*, a celebrated musician, to sing that *Raug*: he endeavoured to excuse himself, but in vain; the Emperor insisted on obedience: he therefore requested permission to go home and bid farewell to his family and friends. It was winter when he returned, after an absence of six months. Before he began to sing he placed himself in the waters of the *Jumna* till they reached his neck. As soon as he had performed a strain or two, the river gradually became hot; at length began to boil; and the agonies of the unhappy musician were nearly insupportable. Suspending for a moment the melody thus cruelly extorted, he sued for mercy from the Monarch, but sued in vain. *Akber* wished to prove more strongly the powers of this *Raug*: *Naik Gopaul* renewed the fatal

song: flames burst with violence from his body, which, though immersed in the waters of the *Jumna*, was consumed to ashes!

These, and other anecdotes of the same nature, are related by many of the Hindus, and implicitly believed by some. The effect produced by the *Maig Mullaar* Raug was immediate rain. And it is told, that a singing girl once, by exerting the powers of her voice in this Raug, drew down from the clouds timely and refreshing showers on the parched rice-crops of Bengal, and thereby averted the horrors of famine from the *Paradise of Regions*\*. An European, in that country, inquiring after those whose musical performance might produce similar effects, is gravely told, “that the art is now almost lost; but that there are still musicians possessed of those wonderful powers in the West of India.” But if one inquires in the West, they say, “that if any such performers remain they are to be found only in Bengal.”

Of the present musick and the sensations it excites one can speak with greater accuracy. “Many of the Hindu melodies” (to use the words of an excellent musician) “possess the plaintive simplicity of the Scotch and Irish, and others a wild originality pleasing beyond description.”

*Counterpoint* seems not to have entered, at any time, into the system of Indian Musick. It is not alluded to in the manuscript

\* An Arabick title given to the province of Bengal by Aurungzeeb. See Jones's *Perf. Gram.* p. 82.

treatises which I have hitherto perused, nor have I discovered that any of our ingenious Orientalists speak of it as being known in Hindostan. The books, however, which treat of the musick of that country are numerous and curious. Sir William Jones mentions the works of *Amin*, a musician; the *Damodara*, the *Narayan*, the *Ragarnava*, (or sea of passions); the *Sabbavinoda*, (or delight of assemblies); the *Ragavibodha*, (or doctrine of musical modes); the *Ratnacara*, and many other *Sanscrit* and *Hindustani* treatises. There is besides the *Raugaderpun*, (or mirror of Raugs) translated into Persian by *Fakur Ullab* from an Hindovee Book on the Science of Musick, called *Muncuttubub*, compiled by order of *Man Sing*, *Rajah of Gualier*. The *Sungeet Derpun*, (or mirror of melody) is also a Persian translation from the *Sanscrit*. To these I am enabled to add, by the kindness of the learned Baronet whom I have before mentioned, the title of another Hindovee work translated by *Deen-anaut*, the son of *Baufdheo*, into the Persian language on the first of the month *Ramzan*, in the year of the Hegira 1137, of our æra 1724.

رساله علم موسیقی ترمیمی بو بهی بارجاتک  
 که برای دریافتن راک راکنی و نواختن ساز می آید

“ An Essay on the Science of Musick, translated from the book *Paurjautbuck*: the object of which is to teach the understanding of the *Raug*s and *Raugnees*, and the playing upon musical instruments.”

From this work, while I refer the reader to the learned observations of Sir William Jones, and other ingenious members of the Asiatick Society, on the musical modes, and the instruments of the

*Hindus*, I shall here briefly state that they have a gamut, consisting of seven notes, like our own, which being repeated in three several *Ast, bans*\*, or octaves, form in all a scale of twenty-one natural notes. The seven notes which form the gamut are expressed, *Sa ra ga ma pa da na*, or *Sa, ri, ga, ma, pa, dha, ni*—And, when written at length, stand thus :

کهرج	Kau,redge
رکھب	Rekhub
گندھار	Gundhaur
مدھم	Mud,dhum
پنچم	Punchum
دھوت	Dhawoth
نکھاد	Neekhaudh—

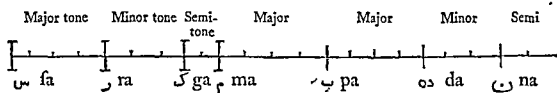
Of these seven words (the first excepted) the initial letters are used in writing musick to represent the notes. Instead of the initial of the first or lowest, (*Kauredge*) that of the word سر (*sur*) is used, which signifies emphatically the *note*,—being, as it were, the foundation of the others, “ and named” (says Sir William Jones†) *Swara*, or the *found*, from the important office which it bears in the scale.”—The use of *Sur* or *Swara* instead of *Kauredge* prevents a possibility of mistaking the initial of the latter for that of *Gund-*

\* From the *Sanferit* words *ashta* or *asthan*, (signifying *eight*) and *ara* (the *spoke of a wheel*, or any thing resembling it), a very learned Orientalist is of opinion that the Hebrew *Astareth*, and the Persian *Sitarah*, (formerly *Astarah*) (*a star with eight rays*) are most probably derived. The Persian numeral هشت is evidently the same as the *Sanferit*. See Mr. Wilford's Essay on Egypt and the Nile—Asiatick Ref. Vol. III.

† Essay on the Musical Modes of the Hindus.—Asiatick Researches, Vol. III.

*baur*; a circumstance which might otherwise happen, the characters being alike in form. But it is not the initial letter only of each note that we find used in writing musick: *Rekbub* is often thus described, ري, *Dharwoth* د and *Neekbaudh* ني;—when the gamut may be expressed according to the form given by Sir William Jones: *Sa ri ga ma pa dha ni*—And in a manuscript before me the first note is always fully described سر (*sur*).

In each of the three octaves, wherein these seven notes are repeated, there are twenty-two *frutis* or *soorts*, (DIESES) by which the Major and Minor tones are most curiously distinguished:



The following words are found written at length, either preceding, under or over the notes according to the necessary variations. I have given their pronunciation and signification:

استاد *Istaud*, slow.

رو *Ro*, quick.

کشت *Gusht*, quaver.

جنبان *Jumbaun*, shake.

کشید *Kasheed*, lengthen, or continue the sound.

طرح *Thurrah*, double, but not so quick as to be confounded into one.

طیپ *Teep* } Either of these words marks the note to  
کپالی *Kopaulce* } be raised an octave.



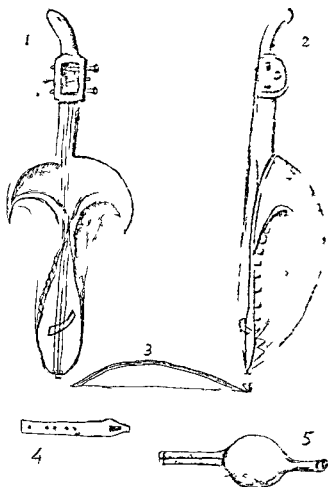
Sometimes one note is affected by two of those words; as *Thurrah* and *Kasheed* placed over or under the note *Dhawoth* in the *Ramgully*, of which I have given the notation: and in the manuscript before me those words are written in red ink, while the characters which represent the notes are in black.

I shall endeavour to explain the notation of the tune, given in the annexed plate, in the following manner, using capital letters to express the notes, and *italicks* for the words which are applied to them, and which in the manuscript are written in red ink, but in the plate are expressed in an oblique and smaller character.

(Before the tune we read *Canoon e newaktun Ramgully*, The rule for playing the air *Ramgully*).

SA	SA	GA	SA	DHA	KPY
<i>Istaud</i>	<i>Ro</i>	<i>Ro</i>	<i>Ro</i>	<i>Ro</i>	<i>Istaud</i>
KPY	NI	DHA	PA	DHA	
<i>Istaud</i>	<i>Kasheed</i>	<i>Thurrah</i>	<i>Thurrah</i>	<i>Kasheed</i>	
<i>gusht</i>		<i>kasheed</i>			
NI	DHA	PA	MA	GA	GA
<i>Thurrah</i>	<i>Ro</i>	<i>Kasheed</i>	<i>Thurrah</i>	<i>Thurrah</i>	<i>Ro</i>
			<i>kasheed</i>		
GA	RI	SA	SA		
<i>Kasheed</i>	<i>Thurrah</i>	<i>Thurrah</i>	<i>Istaud</i>		
	<i>kasheed</i>	<i>kasheed</i>			

Here SA signifies *sur*, (which itself, as I before remarked, is put for the first note *Kauredge*); GA, *Gundbaur*; DHA, *Dhawoth*, &c. but the reader will perceive the introduction of KPY, in the above



scheme, not enumerated among the notes of the Gamut. I have used those three letters to express *Kopalee*, (signifying the octave of the note) which in the manuscript is described by an Arabick *Caf* of a different form from the character which represents the note *Gundhaur*, as may be seen in the engraving, where I have given, copied exactly from the drawing in the manuscript, a figure of the *Tambooreh* طنبور with the notes applied to the finger-board, explanatory of its scale.

There are annexed, also, representations of the *Serinda*, or Bengal violin, in full (fig. 1.) and profile (fig. 2.), with its bow, (fig. 3.) The strings of this instrument are of a certain kind of silk.

Of the *Baaferee*, (fig. 4.) or pipe of *Crisbnah*, the Hindu Apollo: one perforated bamboo, similar to our Flageolet, except that each hole is not so exactly divided by notes, but many by half notes: its tone is soft and plaintive, and so easily filled that some blow it with their nostrils.

Of the *Toomeree*, (fig. 5.) an instrument more common in the Deckan than in Bengal: it is formed of a Gourd or *Cuddos* nut, and two small perforated bamboos, with reeds in each, like those of the bag-pipe.

In a future Number of this Publication the subject of Indian Musick shall be continued; the notes given of a tune set from the voice of the singing girls of *Cashmere*, and some passages from an original manuscript in Persian, on the Musick of that province.

*Account of a Large Tree.—Communicated by  
Colonel IRONSIDE.*

---

BY the side of the *Ganges*, about three miles above the fortress of *Allahabad*, near the small *pagoda* of a *Goffein Fakir*, I saw, on the 21<sup>st</sup> of November 1777, *four Trees* called *Kulberich*; the trunk of one of which appeared of so uncommon a size, that I sent for a string to measure its dimensions, and found the circumference of it to be thirty feet ten inches. Its height is that of a pretty large *beech*, the rind or bark even, annulated, and pulpy, and all the limbs smooth and very large, but rather scant of foliage, those very small branches which bore leaves being in clusters, so that the tree, at some distance, seemed not unlike a stem of the thick species of *coralline*. The leaves are the size of oak leaves, but not sinuated, and of a light, though not bright, green. The fruit is of the same colour, in shape almost *conical* like a *pine*, nine inches long, eleven inches and an half round the most swelling part, and with a soft velvet rind. Not being in blossom at that season, I had no opportunity to observe the flower. The *Fakir* told me that there were only *those four* within seven hundred miles of the place, the seeds of them, which are shaped like a kidney bean, and as large as a *caravanfa*, having been sent for by one of the Emperors and sown

there. The groves, and fashion of the ground, as well as the fruit trees, and a large stone-wall about them, indicate the place to have been once a garden; and it is called to this time *Begum-ke Baug*, or *the Queen's Garden*.

On my arrival at *Patna*, on the second of January, 1778, I luckily met with a gentleman named *Kerr*, celebrated for his skill in *botanical* researches, who told me, that the above-mentioned tree was of the species, classed in the *Linnaean* system under the name of *Adansonia*, a description of which is to be found in the Sixth Edition of his *Genera Plantarum*, printed at *Stockholm*, 1764, p. 352.

---

*Account of a BANIAN Tree, in the Province  
of BAHAR.---By Colonel IRONSIDE.*

Near *Manjee*, a small town at the confluence of the *Derwah* (or *Gogra*) and the *Ganges*, about twenty miles West of the city of *Patna*, there is a remarkably large Tree called a *Bur* or *Baniam Tree*, which has the quality of extending its branches, in a horizontal direction, to a considerable distance from its stem; and of then dropping leafless fibres, or *scions*, to the ground, which there catch hold of the earth, take root, embody, grow thick, and serve either to support the protracted branches, or, by a farther vegetation, to

compose a second *trunk*. From these *branches*, other *arms* again spring out, fall down, enter the ground, grow up again, and constitute a third *stem*, and so on. From the opposite pretty high bank of the *Ganges*, and at the distance of near eight miles, we perceived this tree, of a *pyramidical* shape, with an easy spreading slope from its summit to the extremity of its lower branches; and mistook it at first for a small hill. We had no *quadrant* to take its height; but the middle or principal *stem* is considerably higher, I think, than the highest *elm*, or other tree, I ever saw in *England*. The following comprise some other of its dimensions, which were taken with a cord of a given length:

	Yards	or	Feet
Diameter of the branches from North to South -	121	or	363
Diameter of ditto from North to South - - -	125	or	375
Circumference of the shadow of the extreme branches, taken at the <i>meridian</i> - - - -	372	or	1116
Circumference of the several bodies or stems taken by carrying the cord round the outermost trunks	307	or	921
The several trunks may amount to 50 or 60.			

N.B. The *dropping fibres* shoot down from the *knots* or joints of the boughs.

This tree, as well as the *Peepel*, and many other large trees in *India*, is a *Creeper*. It is often seen to spring round other trees, particularly round every species of the *palm*. The *Date*, or *Palmyra*, growing through the *centre* of a *Baniam* Tree, looks extremely grand; and yet none of the *European* landscape painters who have

delineated views of this country have introduced this characteristic object into their pieces. I have frequently observed it also shooting from old walls, and running along them. In the inside of a large brick well, it lined the whole circumference of the internal space of it, and thus actually became a tree turned inside out.

Under the tree sat a *Fakir*, a *devotee*. He had been there twenty-five years; but he did not continue under the tree throughout the year, his vow obliging him to lie, during the four *coldest* months, up to his neck in the *Ganges*, and to sit, during the four *hottest* months, close to a large fire.

*Persian Sonnet by KHOSROO* \*.

زی بی ادب نیست که در کویتو آیم  
 سازم از دو چشم قدم و سونتو آیم  
 خورشیدی و من دزه کنم بی سرو با رقص  
 از لخط که در جلوه که روی تو آیم  
 ای کاش شوم زود تیری حال که باری  
 با باد شوم صحره و بهلوی تو آیم  
 برسی غم خسرو زبی شرح زیان کو  
 چون بش نمکدان سخن کویتو آیم

\* Each Number of the Oriental Collections shall contain specimens of Eastern Poetry from original MSS., which may serve as exercises for the young Orientalist, and subjects for translation.

*Dialogues in the vulgar Arabick of Morocco\*.*—  
*Communicated by Mr. W. PRICE, of Worcester.*

---

صبح الخير سادى	<i>Sebah alkbeer yaseedy</i>	Good morning, Sir.
كيف انت	<i>Kif entau</i>	How do you do?
على خير الحمد لله	<i>Ala kber alhumdu lil-lah</i>	Very well, God be praised
لانى تمسى	<i>Lein timshy</i>	Where are you going?
اليوم نهار ملهى	<i>Elyewm nbar mulieb</i>	'Tis a fine day.
والله نسترو	<i>Yalla n'stero</i>	Let us take a walk.
ما فيه سحب	<i>Ma fee s'hab</i>	There are no clouds.
واى تمسى معى	<i>Wash timshee maya</i>	Will you go with me?
انا نمسى معك	<i>Anau nemshee mak</i>	I will go with you.
والله لجنات	<i>Yalla l'jenanet</i>	Let us go to the garden.

\* By the inhabitants of the Barbary coast the letter ح is pronounced like the French *j*, or the English *f* in the word *pleasure*, and by some of them the ت and د are sounded as if written *ts* and *dz*, but this is not general. Mr Price, self taught in the Oriental languages, (to the study of which he devoted every hour of leisure that business would allow) has improved himself in the knowledge of the Arabick, Persian, and Turkish tongues, by frequent conversations with native Asiatics, Turks, and Moors and some of his translations from Persian and Turkish authors shall be given in the future Numbers of this publication



واش نمشي علي رحلنا	<i>Wash nemshee ala r'je-</i>	Shall we walk it ?
	<i>lenau</i>	
واش نمشي علي الخيل	<i>Wash nemshee ala'l</i>	Shall we go on horse-
	<i>kbeil</i>	back ?
واش نمشي علي البغل	<i>Wash nimshee ala'l bu-</i>	Shall we go on mules ?
	<i>gbul</i>	
كيف معجبك	<i>Kif majbik</i>	As you please.
كاع وحد لي	<i>Gaa wabed leaqu</i>	It is all one to me.
فاس مولا الجتن	<i>Fein mool 'jenen ?</i>	Where is the gardener ?
ها هو هنا	<i>Ha booa henau</i>	Here he is.
عطانا شي عنب	<i>Atenau shee ayneb</i>	Give us some grapes.
شي كرموس	<i>Shee kermoos</i>	Some figs.
شي دلمج	<i>Shee d'lab</i>	Some melons.
المنون	<i>El menewn</i>	Musk melons.
التشي	<i>El cheen</i>	Oranges.
عز الله اماعند	<i>Az ullah amaandy</i>	With much pleasure.
متع من هي دك سفينة الى	<i>Umta min beea dik</i>	Whose vessel is that
دخل في المرسى	<i>sfeena aly dukbela</i>	entering the bay ?
	<i>'lmerfa</i>	
ما نعرف	<i>Ma narf</i>	I don't know.
فرنصص هي	<i>Franses beea</i>	'Tis a Frenchman.
لوه كثنوق بندر فلمنك	<i>Larwa kan shoof ban-</i>	No, I see the Dutch
	<i>dera Fleming</i>	flag.
كيتظهر لي واني برتكز	<i>Kay d'hor lee wain</i>	It seems to me to be
او سنبول	<i>.Portuguez awa Spa-</i>	either a Portugeuze
	<i>niol</i>	or a Spaniard.

[To be continued.]

## *Miscellaneous Plate.*

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FIG. 1. From a drawing of a Brass Antique, of the same size, somewhat resembling the lid of a snuff-box, with the remains of gilding still visible—in the possession of Major OUSELEY.

Fig. 2. Inscription on a *Black Agate*, preserved in the British Museum.

Fig. 3. Egyptian Antique, with hieroglyphicks, on a red, opaque *blood-stone*—belonging to the Rev. J. H. HINDLEY, M. A. of Manchester.

Fig. 4. From an Egyptian Antique, of the same size in Mr. Townley's Collection.

Fig. 5. Inscription in Arabick characters, on a *Turquoise*, preserved in the British Museum.

Fig. 6. A Persian King on horseback, from a *Jasper* Antique, in the Collection of EDWARD PARKER, Esq. An engraving of a similar figure, from a convex *Ametbyst*, is given in the Second Volume

of Mr. Tassie's Catalogue of Gems, plate xii. No. 677; but the characters which form the inscription inaccurately represented. Although the inscriptions on the ancient monuments at *Naksh-i-Rustam*, in Persia, and the legends on the Parthian coins and medals preserved in the *Hunterian Museum* and other Collections, composed of similar characters, have long been the object of Antiquarian investigation, the merit of having first deciphered them is due to that very learned French Orientalist, *Monf. de Sacy* \*. As the English cabinets, both publick and private, are peculiarly rich in gems and medals of the Sassanian family, hitherto unexplained, Major OUSELEY, ambitious of being the first in this country, and, perhaps, the second in any, who shall have acquired a power of reading their legends, has applied himself to the study of the dialect and character in which they are written; and by a comparison of the alphabet given by *Monf. de Sacy*, of the inscriptions of *Naksh-i-Rustam*, on the Sassanian coins, and especially those of the coeval gems, has succeeded in deciphering some, and will probably offer an explanation of all, in a short time, to the Antiquarian world. The Equestrian figure represented in the annexed plate is, according to Major Ouseley, that of *Balash* or *Balatsha*, the prince whom Grecian and Latin writers call *Βολογαισιης* and *Vologeses*, *Balases*, &c. and he thus reduces into the Chaldaick or Hebrew characters, the eleven letters which compose the legend over the figure,

בלגזי יודאני

\* *Memoires sur diverses Antiquités de la Perse, &c. &c.* par A. I. Silvestre de Sacy. Paris, 1793. Quarto.

forming the words *Balgezi Yezdani*, or “Vologeses the Divine.” This is the title of the Persian King, who was contemporary with the Emperor *Zeno*, and, according to the Historian *Mirkhond*\*, governed with wisdom and justice during the four years of his reign, which closed nearly with the fifth century of the Christian æra.

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### *Queries and Notices.*

A Correspondent wishes to know what are the authorities for supposing that the Persian Romance of *Khosru and Shireen* has been founded on the story of *Cosroes* and the Princess *Irene*, daughter of the Christian Emperor *Maurice*. The Cashmerian writer *Khojeh Abdulkerrum*, whose memoirs have been translated by the very ingenious Mr. Gladwin, mentions two fine statues of *Khosru* and *Shireen*, lately visible, in the apartments hewn out of the rock at the foot of the mountain of *Beysitoon*. And in another place an Equestrian statue of *Khosru*, larger than life, with various reliefs, in an arch of immense size. Mons. D’Herbelot, from *Ebn Batrik*, mentions the circumstance of the Persian Prince becoming a convert to Christianity for his mistress’s sake.

\* Vide “Hist. des Rois de Perse de la Dynastie des Sassanides,” &c. among the “Memoires de M. de Sacy,” p. 351, 358.

What has been the fate of the MS. mentioned in the following passage from Sir *James Ware's* Life of Archbishop Usher? "In 1645, at St. Donates in Wales, he was plundered by Cromwell's people of his books, &c., and, among others, regretted most a Manuscript Catalogue of the Persian Kings, communicated to him by *Eliobmannus*. Most of his other books he recovered, but of this there is no mention."

How far are painted representations lawful among the Arabians? Are the figures of beasts and birds prohibited?—Herbelot (article *Faras*) mentions an Arabick Treatise on the Management of Horses, with figures, preserved in the Bibliotheque du Roi.

*To the Editor of the ORIENTAL COLLECTIONS.*

SIR,

Being desirous to inquire into the earliest traditions concerning the *Game of Chefs*, I requested from a friend well versed in the Eastern languages an abstract on that subject from the works of *Firdausi* and *Jami*, quoted by Sir William Jones in his Essay on the Indian Game of Chefs, Asiatick Researches, Vol. I. But accidental circumstances preventing me from obtaining the information I wanted from my friend, I am induced to seek it through the medium of your Miscellany.

Dec. 7, 1797.

VIDA.

A Correspondent wishes to be informed whether the Parallel, alluded to in the *Persian Miscellanies*, (Introduction) between the inhabitants of Italy and Persia, which *Pietro della Valle* proposed

writing, has ever been published; or, if not, whether it may be seen in manuscript. Also, whether engravings from the drawings taken in the East by the Chevalier *Glergeau de la Barre*, or from the antiques found at Babylon and Persopolis, mentioned in the same work, may be expected by the Publick.

*Query for the* ORIENTAL COLLECTIONS.

A word which occurs in *Lycophion's* very obscure Poem *Cassandra*, notwithstanding the labours of many learned commentators on the work, still remains doubtful: it is *περραν*, in the 1428<sup>th</sup> line, (and in page 142 of the Folio, Oxford Edition, 1702) thus :

Σκία καλυψει πέρραν ἀμβλύων σελας.

“ *Umbra Solem tegit, hebetans lucem.*”

The word *περραν*, here translated *sun*, is, in the opinion of one commentator, borrowed from some foreign language “ *inter voces extraneas et foite Egyptias numeranda.*” *Canterus* informs us, that this word, which is not found in any other Greek author, has been supposed by some a *Persian* name for the Sun. *Meursius* would alter it (like *Canterus*) to *πετρον*, because this word is used by *Callimachus* and *Euripides* in the same sense.—Were any Correspondent of the Oriental Collections to ascertain the origin of this word, whether *Egyptian* or *Persian*, he would confer a favour on

*To Major OUSELEY.*

Dear Sir,

I wish to propose for solution some questions, upon which the very foundation of *Hindoo* science appears to rest.

Upon what substance are the most ancient Indian MSS. written?

If upon certain leaves of trees of a firm texture, how long may such a MS. survive the injuries of time?

In what repositories are these MSS. preserved?

Of what antiquity are the oldest?

By what marks are the different ages of the MSS. discoverable?

Are these MSS. numerous?

Who are the scribes? Are there any professed critics and correctors?

*Hampstead,*  
*Feb. 16.*

Yours,

J. PINKERTON.

The library of the late HENRY ALBERT SCHULTENS, *Professor of Oriental Languages and Jewish Antiquities*, was to have been sold by publick auction, for the benefit of his widow and children, in the month of October, 1794. The unsettled state of Holland, and the subsequent invasion of that country by the French, prevented the sale from taking place. A Correspondent wishes to know how the books have been disposed of. The Catalogue of them, which itself is rare and curious, contains the names of almost every work ever printed on the various branches of Eastern literature, besides anecdotes of many scarce books, and a list of original and valuable Manuscripts, the accumulated collection of three generations: the

grandfather, father, and son, having filled in succession the Professor's chair at Leyden, and enriched a number of the books in this noble collection with learned and interesting notes. The Rabbinical works are numerous, and many of the original Dissertations and other Manuscripts of the three *Schultenses* apparently ready for the press.

In the library belonging to the University of Dublin, (a Correspondent's letter mentions) a very large Volume is preserved among the MSS. containing the Gulistan of Sadi, completely translated into English, and a variety of Dialogues on familiar subjects of conversation, in the Persian, Hindostanny, and English languages. A farther account of this book would be acceptable.

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The Editor is under the necessity of postponing the publication of several valuable and curious articles of communication, until the appearance of the Second Number of this work. The very ingenious remarks on the Poetry of Hafiz by *Shirazi*; Sketches of Turkish Poetry by I. U.; Conjectures on the Antiquities of Persepolis by P. D. V.; and some Botanical Communications, shall then be given to the Publick.

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## No. II.

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# ORIENTAL COLLECTIONS.

1797.

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*Original Notes, written by CHARDIN, in a  
Manuscript Copy of the Gulistan.*

FROM a very fine, though plain, manuscript copy of *Sadi's* Gulistan, now in possession of Major Ouseley, the following Notes are extracted, written partly in French and partly in Latin by that celebrated traveller and very ingenious Orientalist CHARDIN; whose name is found in the title page of this book, as also in a copy of the *Bostan*, purchased at the same time with it.

نار Lætitias—desideria—propriè *blandimenta*, habet multas significationes, “ *il fait le delicat.*”—“ *nas mi corei* ” (\* ناز می کرد).

\* I shall supply within a parenthesis such Persian words as Chardin expresses only by European characters. *Editor.*



مرصی *Merefi* et *bimari* (بیماری) differunt; nam *bimari* est morbus ubi periculum est vitæ; *merefi*, ubi non est, sed tanquam dolor, uti in venerco.

کدخدای Pater—familias. *Ked* en *Fours* signifie maison—d'ou *Ked-banou* (کد بانو) la maitresse de la maison. *Codai*—Seigneur.

بزرگرفت (Fuit) ou *chud* (شد)

دشمن روی داد (Inimicus) surrexit contra.

وقف *Sacrato*—مال وقف est bonum ecclesiæ datum aut legatum.

دف *Tambour de Basque* \*.

چنگ *Castagnettes*.

نی *Flute*.

تاویل این خواب *Sensus (hujus somnii) tabvil* est propriè impen-  
sus; sed hic significat “explicationem.”

شخصی (Quidam) vel *codam* (کدام).

infernum

حوران بهشتی را دوزخ بود اعراف

از دوزخبان برس که اعراف بهشت است

“Habitantibus Paradisi Ahraf est infernum—

“Habitantibus inferni Ahraf est Paradisus.”

\* Tympanum, Cymbalum, and Tibia, according to Gentius. *Rofarium Politicum*, 303.

*Kelmon* (غلامان) } Sort les esclaves de Paradis.  
*Houran* (حوران) }

Les premiers sont males : les autres femelles : *Abraf* est un lieu moyen entre le Paradis et l'Enfer. Les Mahometans n'y croient point : les poëtes les feignent : ils disent que le Createur y place les infidèles qui ont été justes, comme Nuchirvan : “ *il a été juste,*” disent ils, “ *ainsi Dieu ne veut pas qu'il aille en Enfer, et il ne veut pas qu'il aille en Paradis parce que il a été Cafer.*”

قناعت    Traductor latinè expressit malè ; nam verbum non *continentiæ*, sed melius est *Temperantiæ* \*.

مېندي    Un village de la territoire de Chiraz.

تا جامد زنان نبوشيد  
*Ta jamé senan ne pouchid.*

C'est à dire : De peur qu'on ne vous habille en filles, coutume en Perse, que quand un chef fuit ou le vête en fille et le promène en cet état au milieu de la ville †.

\* Chardin here alludes to the Latin version of the *Gulistân* by Gentius, who (in page 235) has rendered the words در فضيلت قناعت “ *de continentiae præstantia.*”

† This is illustrated in the “ *Institutes of Timour,*” p. 284 ; where we find an allusion to the story of Behraum, whose services being forgotten by Hormuz, the latter sent him as a token of disgrace a chain, a collar, and a woman's veil.

عِبْرِی Pastille \*—Une paille faite de fleurs odoriffrantes pilleés  
sechées avec du sandal.

سکبتکین Cognominentum—Error in translatore †, qui illum dicit  
filium *SebouEtekin*, cum hæc vox *SebouEtekin* sit nomen alicujus  
prolis Tartarorum ita denominatæ pro velocitate, nam *SebouEtekin*  
significat “*velox ad cursum*.”

ایزد *Ayfad* or *Yezd* (یزد) antiqua lingua Guebrorum ‡, Deus.

تمام کشت ou *temam scbud* (شد).

مصلا شهرار *Campum sacrum* ||.

می ندھی *Mi ne dei pro ne mi dei* (نمی دهی).

خردمندان *Keradmendan* aut *danechmendan* (دانشمندان).

چیز می آید *Quid evenire potest*.

\* See the story given in the Latin translation of the *Gulistân* by Gentius (p. 11.)  
beginning

کلی خوشبوی در همام روزی

and quoted in Sir William Jones's *Persian Grammar*, p. 123.

† Gent. *Rofar. Polit.* p. 41.

‡ See “*Persian Miscellanies*,” p. 34.

|| See “*Oriental Collections*,” No. I. p. 57.

[*To be continued.*]

*Extract of a Journal and Memorandums written during a Tour in the Nizam's Country, in the Month of November, 1791.—Concluded from Page 32.*

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THE Mohammedan conquerors of India are divided into four casts, distinguished by the following appellations :

سید *Syed*    شعیخ *Sheick*    مغل *Mogul*    پتان *Patan*.

The Syeds are said to be immediately descended from Mohammed, notwithstanding their immense numbers. The men of this cast may be generally known by their names سید *Syed*, or میر *Meer*, commonly add to their other names, as سید اسماعیل *Syed Ishmail*, میر عالم *Meer Allum*. The Syed women, of whatever rank in life, commonly have شاه *Schab* added to their names, as سلطان شاه *Sultaun Schab*; حبیب شاه *Habeeb Schab*, a friend or favorite; رحیم شاه *Rhabeem Schab*, divine; جمال شاه *Jemall Schab*, elegance and beauty.

The *Sheick* cast have always *Sheick* prefixed to their names, as

Sheick Ibrahim, Sheick Mahmoud. The Sheick women have no particular title added to their name.

The *Mogul* men have generally *Mirza* prefixed to the name which is followed by *Beg*, as

مرزا يوسف بېگ *Mirza Usoph Beg.*

مرزا مراد بېگ *Mirza Mooraad Beg.*

By a reference to the history of the Tartars, this seems to be, on the part of the common Moguls, a great usurpation, too politely admitted by the natives of Hindostaun, *Mirza* being the title of the Tartar nobility only.

The Mogul women are usually known by the title خانم *Khanum* following the name, as حمده خانم *Hummeeda Khanum*, or Laudable Lady, Oulfut خانم *Oulfut Khanum*, the Lady of Attachment or Friendship; عسرت خانم *Usherit Khanum*, the Lady of Delight.

The *Patans* are generally known by the خان or *Khan* following their names, which signifies Lord, sometimes Sovereignty, as مرخان *Peer Khan*, رحمت خان *Rabamut Khan*. The women of the Patan cast commonly have the title خاتو *Khatoo* following their names, *Khatoo* signifies Lady as

نصرت خاتو *Noofrut Khatoo*, Victorious Lady

حرم خاتو *Hoormut Khatoo*, Dignified, Honorable Lady

نصيب خاتو *Nuffeeb Khatoo*, Fortunate Lady.

By the above description will be seen the attachment these people have to titles, and the high value they set upon their descent; which, although the government is despotic, and power and privilege are chiefly the portion of official rank, yet there is also a pre-eminence of birth, of which a remarkable instance was related to me, namely, that the minister *Azzim Ul Omra*, in whose hand was the wealth and patronage of the Dekan, had risen by great abilities to that high station from the low office of a news writer, with a small monthly stipend: and that in the days of prosperity he turned his views to the espousal of a lady descended from an illustrious house, now fallen to decay, the immediate father of this lady being an inhabitant of a wretched dwelling, and an object of distress, from which this marriage not only promised relief, but the restoration of splendor, and the participation of power. Yet it required much time and labour, and the interposition of many friends, to bend the stubborn pride of the father, which at length yielded to friendly and prudent counsels, after stipulating that the whole advance should be on the side of the minister; and that, descending from the dignity of his high station, he should leave his palace, and accompanied by his retinue should repair to the hovel of the poor noble, and solicit the honor of his alliance; which was accordingly done. Having already mentioned my reception by the Prince *Secunder Jaf*, in which was included much of Oriental manners, and some relation of their pleasures in describing the gardens of Kurrapah, I shall now offer the general result of my observations upon those subjects.

After a variety of travel in the principal courts of Europe, I was much struck by the engaging and elegant manners of the *Ameers*

and *Sirdars* I met with in the Nizam's country Their behaviour appeared to me neither so stiff or formal as the German, nor mixed with that grimace and frivolity so common among the French and Italians, but of a stile and nature peculiar to the Eastern people, such as, without embarrassing the stranger, never fails to impress him with sentiments of respect, while their affable demeanour, flattering speeches, and kind attentions, prove him to be the object of their courtesy, and that there is no rank or dignity lost in a mutual exchange of civility

But what is most surprising to an European is the decorum, gravity, and elegance of the Moorish children They are for the most part handsomer at this age than when fully grown, and with all that is infantine and engaging, they can upon cases of ceremony assume the unaffected steadiness of an old courtier By paying attention to what was said to these children by their tutors, and by observing the most admired and popular characters among the men, I endeavoured to acquire some insight into what stile of manners was held in greatest repute among the Moors, and I found the leading principle of external behaviour to be a majestic and martial deportment, a serene and steady countenance, which should remain calm and unaltered amidst the greatest events, neither manifesting signs of depression nor exaltation, but capable of that pliability which softens the countenance to the reception of friends, and accompanies good offices with a benignant smile This frequently borders upon dissimulation, since condemned persons of rank have often been dismissed from the presence to execution without threats or menaces, but with every mark of politeness Having discoursed upon this

subject with the Moors, reminding them of similar circumstances in history, they have replied, those instances were marks of collected firmness in the prince, since whatever the cause might be, he should never derogate from his own dignity, nor forget the attentions due to a man of rank, whatever his situation or conduct might be. They are extremely careful not to interrupt one another in discourse, and generally possess a natural eloquence, which they utter with fluency in a soft, but audible, tone; and are peculiarly graceful in their action, which is so expressive, as often to forestall what they are about to deliver.

Though they shave their hair close, and that their dress has been the same for many ages, admitting no variety of fashion, yet they pass a long time at their toilettes in washing, rubbing, and perfuming the whole body; which being frequently exposed to sight, (indeed always in their undress at home) they are very careful to polish and render smooth and shining: and in order to supple their limbs, and give grace and strength to their bodies, they make use of violent exercises within the house, with dumb bells, or heavy pieces of wood, which they whirl about the head, so as to open the chest and strengthen the arm, which may account for their being such excellent swordsmen. They also stretch themselves at full length upon their hands and feet, kissing the ground hundreds of times without suffering the body to come in contact with it, which occasions a general exertion to the whole frame. This, with their exercise on horseback, may account for their activity and ability to undergo fatigue when called upon by war; which they would certainly be incapable of doing, if, as many have supposed, they were



to pass their lives supinely lolling upon sofas smoking their pipes. Indeed I was myself at first inclined to believe this common report, (however contrary to nature) from observing the Musselmén in our own territories, who are certainly much given to the indolence ascribed to all the Orientals. But before we condemn this mode of life too hastily, we should reflect a little upon the change of circumstances, which may have caused this variation of sentiment, and consider with candour their fallen glory, their faded splendor, and impoverished state: since, without any plan on the part of the British Government to oppress them, from our entrance into power their exclusion naturally follows, and the command of troops, forts, and provinces, become the portion of Europeans. Hence the rapid decay of all the ancient Moorish families within our dominions; who having for the most part no horses to ride, nor any military character to sustain, are ashamed to carry spears and other arms, and think it needless to perform exercises they will not be called upon to practise. From a want of these incitements they sink into sullen apathy, and, conscious of their humiliation, they have somewhat thrown aside the haughty carriage peculiar to their race, and, adapting themselves to circumstances, assume a more humble demeanour; endeavouring to drown their cares by taking opium and *bang*, which compleats their sad and dejected appearance. Knowing, from their disposition and circumstances, how much inwardly they must suffer from the remembrance of better days, I have often wondered how they could muster up a smile, and afford a Christian a cordial and hospitable reception. This true grandeur of mind, in not imputing to an individual the calamities incident to the conquest achieved by his nation, is highly worthy of admiration, and will,

I hope, upon examination, always influence the conduct of my country towards a gallant, but fallen, race; so that, without deviating from the duties of his station, or derogating from the pre-eminence ever annexed to command in that country, the British officer will sedulously avoid wounding their feelings by a careless reception, or a hasty and rough answer in matters of business; and in the hours of social intercourse admit them upon a footing of equality. Though this conduct in my countrymen will in general arise from a nobler sentiment than that of policy, yet were the latter to become the sole principle of action, the same line of conduct would still be advisable; for it is hardly possible that the lion should tamely submit to become a beast of burden, or that a race of warriors, though vanquished, should endure with patience a continued degradation, and not behold those with indignation and aversion, who weigh their own interests in a merchant's scale, with a cold indifference for the feelings of others. A liberal policy is, therefore, no less necessary to preserve dominion than talents and valour are to obtain it.

But to return to their independent countrymen: of whom it may in truth be said, that they carry even into the presence of their prince that dignified manner and proud submission, which Mr. Burke so elegantly ascribes to the French nobility; and which, in the present state of India, may with propriety be applied to the nobles of Hindostan, (except in the dominions of Tippoo Sultaun) because in most other parts a Commander of a thousand horse is more independent of his sovereign than was the greatest noble in the French court since the decadence of the feudal system in France, as it is

the nature of Oriental government for the sovereign to make a grant of a certain district to some *Serdar* or *Munsubdar*, over which the latter has absolute authority, engaging to furnish a certain sum to the *Circar* (government), and to raise and maintain for its service a body of horse, or only the latter. These horsemen are commonly composed of the chief's hereditary servants and followers, or recruited in the country, among a race of people who hold all professions in contempt but that of arms; and who are the more inclined to this profession, from the license and superiority attached to it, unattended with the restraint and discipline of the European service. and being accustomed to look no farther than their immediate chief, from whose hand flow punishment and reward, they become peculiarly devoted to his service and fully sensible of their consequence, these chiefs within their own districts clothe themselves in all the state and dignity of their sovereign, and receive visitors with equal ceremony. But the feebleness of this government, and the power of the nobles, cannot be better elucidated than by the relation of a fact which took place in the Nizam's territory about the period of my making these memorandums. Affid Ally Khan, the Commander of two thousand horse, rented the districts of Kurrapah and Kummum, taking many districts at an apparent loss, hoping to repay himself by the abundant fertility of the province of Kummum, which last the minister a month afterwards bestowed upon Syed Ul Aodeem. But Affid Ally Khan refused to surrender, contenting himself to forward his remonstrance to court accompanied by a lack of rupees. At the same moment Affid Ally Khan set out with two thousand horse, thirty musquets, and a hundred scaling ladders, under the pretence of escorting his family from his country residence, Bangampilly :

but in reality to surprize and make prisoner the *Rajah of Arock*, inhabiting a fort within four cofs of *Bangampilly*, at present under the jurisdiction of *Affid Ally*, and this without any excuse of defalcation in the *Rajah's* payment, but merely to satisfy a hatred that has long subsisted between their ancestors, and which, notwithstanding their equal subjection to the *Soubab*, has occasioned a constant desultory war. and the moment of prosperity and power struck *Affid Ally* as a good opportunity to crush his rival This short history written upon the spot is equal in substance to the most voluminous performance, and forms a just epitome of the general government of Hindostaun from the decline of the *Mogul* Empire to the dawn of *Hidur Ally's* splendid career, and tends, without having recourse to depreciate the personal valour of the natives, to render the success of the British arms less miraculous than our first conquests would otherwise appear

In retracing the various subjects of this cursory and imperfect sketch of Mohammedan manners, there is one circumstance likely to strike the curious reader, namely, that a refinement of manners should be found among a people whose customs entirely preclude women from any participation in Society As a popular opinion has long prevailed in Europe that mankind are chiefly indebted for the improvement of ferocious and uncouth manners to the endearing society of the more amiable sex, as well as to the refinement arising from the introduction of chivalry, yet in contradiction to this supposition we learn from history that the institutions of chivalry are unknown in India, or in the countries from whence the Mohammedan conquerors of India originated We also know from the same source, that the exclusion of women from the mixed society of men

obtained more or less in Asia prior to the introduction of the Mohammedan religion. Indeed, though the Mohammedan doctrine has been supposed extremely adverse to the fair sex by Europeans, it will be found that the women of Arabia are peculiarly indebted to the precepts of the Koran for the abolition of a horrid custom, then prevalent among the Arabs, of frequently condemning to death their female offspring, as useless for the purposes of war. And here it may not be considered as extraneous to make some mention of a religion, whose dictates have caused so extraordinary a separation in society between the sexes; an institution the more singular as arising from the lucubrations of a man, whose devotion to the sex placed the eternal happiness of the Faithful in the perpetual enjoyment of bliss in the arms of celestial beauties; who, like their mortal sisters, are equally condemned to retirement in the next world, where Mohammed represents the charming black-eyed girls of Paradise to be created of pure musk, and possessing the most rigid sentiments of modesty, as secluded from the rest of the heavenly host in sacred groves, or enshrined in pavillions of hollow pearl of vast extent. Though this indeed particularly alludes to the *Hur Al Ayun*, or *Houree*, an immortal race created for the solace of True Believers, yet to prove, with many other passages of the Koran, that women have not been banished these celestial abodes, the Faithful are permitted to send for their former loves, who, clothed in robes of heavenly texture, and crowned with resplendant pearls, will wander in the fragrant bowers of Paradise, enjoying the unfading bloom of eternal youth. But to descend from the extatic raptures of the amorous prophet to his earthly institutions, we may in the Mohammedan mode of life partly trace the views of its ambitious founder. Designing his disciples for the founders of a new and splendid em-

pire, he wished the whole energy of the human soul to be collected in that one great design; and that, inspired with enthusiasm, his followers might, without interruption, pursue a steady course in the arduous and dangerous paths of politicks and war. Yet the strong impulse of nature warned the Prophet, like a secret monitor, that intellectual food alone was insufficient for *Beings* compounded of soul and body. Convinced of this, he only followed, without knowing it, the example of *Zeno*, *Epicurus*, and *Aristotle*, by adapting his system and religion to his own temperament and inclinations. Love and dominion were the passions of the Prophet, so he determined they should go hand in hand; and resolved that the diet and beverage of his disciples should neither impair the vigour of the body, nor the faculties of the mind. But, as the frailty of human nature had ordained repose both to the statesman and hero, he contrived that the allurements of pleasure should not interrupt the hours of business, and that women should be the solace of mankind only in the hours of retirement and relaxation, without superadding to the toils of public life the anxiety and perturbation of the absent lover. For however dull and inanimate society may appear to the votaries of pleasure, deprived of this genial source of all our delights, yet the philosopher and statesman, viewing pleasure as a secondary motive, may think the exclusion of women an advantage to the cold system of wisdom and policy; *Nam fuit ante Helenam belli teterrima causa amor*; which the subsequent ages of the world have, and do, confirm. Combining, then, together the inclinations of Mohammed with his policy, we shall find the seclusion of women from the society of men gives to the latter all those hours which, in Europe, are generally employed by men to please

the object of their wishes, leaving them at full leisure to pursue, without distractions of jealousy, the business of the day. It also prevents those bitter feuds and lasting animosities, which poison the minds of contending rivals, otherwise formed for mutual esteem and friendship. It preserves the marriage bed not only from pollution, but also from the dread of it. and it secures women from those delusions and temptations which irritate the mind with fleeting joys, leaving behind the permanent sting of bitter remorse ! While never having tasted the universal triumph and dominion which beauty gives in the circles of Europe, the loss of power is not added to the painful sensation of fading charms.

But as the system of all mortals is subject to error, so Mohammed sacrificed something to the gratification of his own appetites, by permitting a plurality of women, an unhappy indulgence which the Christians of Europe follow without either the same authority or inducement, for the warm regions of Asia make a difference between the sexes not known to the climates of Europe, where the decay of each is mutual and gradual, whereas in Asia it is given to man alone to arrive at a green old age. The Eastern women at twelve years old become marriageable, at sixteen the shoots of budding beauty ripen into full-blown blossoms, and for a few years flourish with the fragrance of spring, and the luxuriance of summer. When the autumn of six and twenty arrives, the fading flower begins to droop, and its shrivelled stalk trembles at the rapid approach of winter, and the unrelenting frost, which in preserving existence, withers it charms.

*Dialogues in the vulgar Arabick of Morocco.----*  
*Concluded from Page 84.*

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قرسان هو	<i>Korosan booa</i>	She is a corfair.
البرج كينخرج عليه المد	<i>Ul berj kay kberj aleo</i>	The battery is firing
فج	<i>ul medefa</i>	on her.
امشي فكل لهل اجمع	<i>Umsha esbalo leyley</i>	She is sheered off: ill
	<i>ijmao</i>	luck attend her*.
واش سمعتي الخبر	<i>Wash smaty 'l khuber</i>	Have you heard the
		news?
لوه واش جاشي رفاش	<i>Lawa wash jafshee er-</i>	No, is any courier ar-
	<i>kas</i>	rived?
جو جوح رقش	<i>Jow jewj erkuks</i>	Two couriers are ar-
		rived.
من اين	<i>Min ein</i>	From whence?
وحد من مكناش	<i>Wahed min Mekenès</i>	One from Mequinez;
الاخر من تردنت	<i>'Alokber min Taradant</i>	The other from Tara-
		dant.
سپدنا غادي	<i>Kalo wain feednau</i>	It is said that our fove-

\* An expression commonly made use of by the Moors.



دحرک لی تمسی *ghaudy ee berk lee* reign is going to  
*Temfna* make war with  
 Timfna.

الشراف الی فی تردنت *Ash-sherif alee fee* The progeny of the  
 اسکوانه لسلطان *Taradant ash-koo* Piophet which are  
 قائد هم فباج *bee lefultaun kaid* in Taradant have  
*boom kubeib* complained of their  
 governor to the em-  
 peror.

وانس بالحق اهل سوس *Wasb belbuk abel Soos* Is it true the people of  
 نصروا مولای عبد الرحمن *nufero Mooley Ab-* Sus have proclaimed  
*durrhamon* Mooley Abdurham-  
 mon ?

غیر کذب کبحکم البوم *Ghair kedoob kay huk-* 'Tis all false, the go-  
 المقاد الدلم *um 'lewm ul kaid* vernor Dleemy has  
*uddleemee* the command of  
 them.

بشمال تکد تسری علی *Besh bal t'gud chery* For how much can  
 طاج فی دکل *alk tlab fee Dookela* you buy gum-arabic  
 in Dookella ?

باللہ وحلنا اشت غاده *Yalla fhalna ishtau* Let us be gone, it is  
 تصب *ghaudy tsub* going to rain.

متعذر نمشی بزر *Munkuder nimshee be-* I am not able to go in  
*zurba* such haste.

دفی نوصل للمدینه *Drea nosfo lilmedena* We shall soon arrive  
 at the town.

خانی نجلس تحت هذ *Kheleny engls tabt* Let me sit down under  
 الشجر *ad ush-shejera* this tree.

فَسَحِّ لِبْنِهِمْ غَادِي اَشْدُ بَابِ *Fee fa lain booma* Make haste, for they  
 المَدِينَةِ *ghaudy isbdo baub* are going to shut the  
*ul medena* gates of the town.

و خِي نَبِتْ سَتْدَ صَحْبِنَا *Wa khay enbet and* Never mind if they  
 الْعَرَبِ *fabebnau 'larb* are ; we will sleep  
 with our friends the  
 Arabs.

وَصَلْنَا عَلَي خَيْرِ *Wafulna ala kber* We are arrived in  
 safety.

اَلْحَمْدُ لِلّٰهِ *Alhumdewlillab* God be praised !

بحرك لي همس *ghaudy ee herk lee* reign is going to  
*Temfna* make war with  
 Timfna

السراى الى في بردب *Ash-sherif alee fee* The progeny of the  
 اسكوانه سلطان *Taradant ash-koo* Piophet which are  
 قائد هم صناع *bee lesultaun kaid* in Taradant have  
*boom kuberib* complained of their  
 governor to the em-  
 peror

واس بالحق اهل سوس *Wasb belbuk abel Soos* Is it true the people of  
 نصرنا مولاي عبدالرحمن *nufero Mooley Ab-* Sus have proclaimed  
*durrhamon* Mooley Abdurham-  
 mon ?

عبر كذب كلحكم اليوم *Ghair kedoob kay buk-* 'Tis all false, the go-  
 المقادير الدائم *um 'lewm ul kaid* vernor Dleemy has  
*uddleemee* the command of  
 them

بشال تكذ تسرى على *Besh bal t'gud chery* For how much can  
 طلع في دكل *alk tlab fee Dookela* you buy gum-arabic  
 in Dookella ?

يا الله وحلنا اسب عادي *Yalla fbalna ishtau* Let us be gone, it is  
 تصب *ghaudy tsub* going to rain

معدرهمسى ررب *Munkuder nimshee be-* I am not able to go in  
*zurba* such haste

دعى نوصل للمدينه *Drea nosfo lilmedena* We shall soon arrive  
 at the town

حلى يجلس تحب شد *Kheleny engls tabt* Let me sit down under  
 السجر *ad ush-shejera* this tree

فسح لهنهم غادي اشد باب *Fee fa lain booma* Make haste, for they  
 المدبنة *ghaudy ishdo baub* are going to shut the  
*ul medena* gates of the town.

و خي نيت عند صحبنا *Wa kbay enbet and* Never mind if they  
 العرب *fabebnau 'larb* are; we will sleep  
 with our friends the  
 Arabs.

وصلنا علي خير *Wafulna ala kber* We are arrived in  
 safety.

الحمد لله *Albumdewillab* God be praised !

## *Arabian and Persian Traditions of the Origin of Writing.*

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WHILE the most antient and most excellent of the Persian poets, whose works have descended entire to our days, describes the first introduction of *Writing* amongst men as proceeding from the lessons of those evil beings, or dæmons, called *Deeves*,—an Arabian writer informs us, in the following passage, that it was the Prophet *Enoch* who perpetuated amongst his descendants the art of penmanship.

وادرِس عليه السلام اول من خط بالقلم بعد انوث ابن شيت  
ابن ادم عليه السلام ثم علمها ادرِس لولاد و قال لهم بابني  
اعلموا انتم صبيرون — و لم يزالوا يتولرثونها من  
صحف شيت و ادرِس الي زمان نوح و الي زمان ابراهيم \*

“EDRIS (the Prophet *Enoch*) (peace be to him) was the first who, after *Enos* the son of *Seth*, the son of ADAM (on whom be peace), wrote with a pen: in the use of which EDRIS afterwards instructed his sons, and said to them, ‘O my sons! know that ye

\* Vide “*Kiffseum*” Script. Arab. in David. Millii Dissertat. citatum.—Quarto. Leyden, 1743. p. 26.

are *Sabeans*.' His descendants did not cease, from one generation to another, to possess the books of *SETH* and of *EDRIS*, until the times of *NOAH* and of *ABRAHAM*."

The abridgement, or *Muntekbub*, of *FIRDAUSI*'s celebrated Heroick Poem, the *Shah Nameh*, or "History of the antient Kings of Persia," thus mentions the origin of letters :

کویند طهمورث را وزیر بود دانا و عالم &c.

"It is related that King *TAHMURAS* had a Vizier, a man of wonderful knowledge. One day he brought before the king a certain *Deeve* (or *dæmon*) bound by magick. The *Deeves* on this assembled their forces, and came to attack *TAHMURAS*, who was enraged at hearing of their attempt, and raised his armies to oppose them. *GOUAISH*\* was the name of the chief *Deeve*, and he came into action. *TAHMURAS* having been victorious, gave orders for a general massacre; but the *Deeves* sued for mercy, and said, that if he would spare their lives, they would teach him strange secrets and mysterious sciences. He spared their lives, and they taught him the art of reading and writing. *Deeves and Peries were under his dominion, and he reigned thirty years* †," &c.

Turning from this abridged narrative to the original in the *Shah*

\* غوايش

† *Tahmuras* or *Tahmurath*, (تهمورث), and in some copies تهمورث, the father of *Gemshid*, was styled *Deevehend*, or the tamer of *dæmons*. He is supposed to have reigned about the year 835 before Christ.

*Nameh*, I find the passage, particularly relating to the origin of letters, thus given :

نوشتن بخسرو پیاموختند  
 دلش را بدانش برافروختند  
 نوشتن بکسی نامه نزدیک سی  
 چه رومی چه تازی و چه فارسی  
 چه ترکی چه چینی و چه بهلوی  
 چه هندی چه مصری و چه بربری

“ They taught the monarch to write : they inflamed his heart with (*the fire of*) knowledge : (*they taught him*) (*single*) to write to thirty persons (of different nations), whether Syrians \*, Arabians or Parthians, Turks, Chinese or antient Persians, Indians, Egyptians or Moors of Barbary.”

So is the passage written in that manuscript copy of the *Shah Nameh* which I esteem the most correct of three now before me : in the others some variations occur. One of them reads the second and last distich thus :

نوشتن بکسی نه که نزدیک سی  
 چه رومی و چه تازی و پارسی  
 چه سغدی و چه چینی و بهلوی  
 نکاریدن آن کجا بشتوی

\* *Roomi* may be also translated *Grecians*,

هذه لعل طالع طالع نينا  
للطبع

الحال والى  
البحر

الاسم في  
وتبالة في

الاسم في  
ماهو ما

الاسم في  
ماهو ما



Where, besides the different reading and some obscurity in the first and last line, instead of *Turks* we find *Sogdians*; and no mention of either *Hindi*, *Mefri*, or *Berberi*.

The third manuscript gives the whole passage thus :—

نوشتی بخسرو بیاموختند  
 دلش را جو خورشید بغر و حتند  
 نوشتی دکی نه جو نزدیک سی  
 جد رومی جد تاري و جد پارسى  
 جد چینی و بغدادی و جد بیلوی  
 نوشتی هزاران چیزگان بنسوی

mentioning the *Bogdians* instead of *Sogdians*, as in the second script, with some other inconsiderable variations.

PHILOLOGUS.

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### *Arabick Inscription.*

The Engraving annexed represents an inscription, carved in Arabick characters on a stone, preserved in the British Museum.

That space on the stone which the inscription occupies in length, and about seven inches in breadth.

*Copy of a Letter from Dr. JAMES KERR to Col.  
IRONSIDE, dated Dacca, March 11, 1774.---  
Communicated by Colonel' IRONSIDE.*

---

Dear Sir, I have sent to Dr. *Fothergill*, by the *Resolution*, a few seeds of the *vomiting gourd*, and other *plants*, packed in *poisoned wax-cloth*, and inclosed in a letter. On my arrival here I met with a strange *plant*, which seems possessed of *muscular motion*, quite different from that motion, occasioned by *irritability*, in the *sensitive plants*. As soon as it is in flower I will describe it, to have the pleasure of puzzling the Doctor, and the curious in plants. This is the shape of the leaf, only it is much larger\* · the two *alæ* (or wings) *a*, *b*, are in *continual motion* all day, and at night they fall down to rest—*more animalium* —The wing *a* falls down to *r*, and puts on the appearance of *b* it rises again, in the same uniform motion, to its former erect position, describing a section of a circle twice in about the space of two minutes. If it meet with any obstruction in its course, it presses considerably against the object, and, when the obstacle is removed, it resumes its former course, whether up or down, in a determinate manner · the velocity of the motion is increased in consequence of the previous retardation. You see how I am obliged to introduce my favourite amusement to swell this epistle to a decent size. Who is without his hobby horse? Indulge me in mine. I am, &c., &c.

\* See the Miscellaneous Plate, fig 2.

*Observations on a Passage of NIZAMI, and an ancient Custom of the Jews and Grecians.—*  
*By Major OUSELEY.*

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WHEN we find that, between two different nations, an intercourse has taken place to such a degree, that the words and idioms of one have been adopted into the language of the other \*, we may reasonably suppose many of the customs and ceremonies likewise borrowed. These, among the Grecians, may be traced, without much difficulty, to their Asiatick and Egyptian sources †.

To the time when the *Chaldeans* held no inconsiderable rank among the subjects of the *Persian* empire, and when its numerous hosts had frequent, though not always amicable, intercourse with

\* The affinity between the Persian and the Greek and Chaldaick languages has been alluded to in another place, and shall be the subject of a future publication.

† "Que la Grece ait été peuplée par des colonies de l'Orient et de l'Egypte, ce n'est plus aujourd'hui une vérité contestée," &c.—Vide "Essai sur l'utilité des Langues Orientales pour la Connoissance de l'Histoire Ancienne de la Grece." Mémoires de l'Acad. des Inscript. Vol. VII. p. 219.—In this essay the ingenious author illustrates, by means of the *Chaldaick*, *Hebrew*, and *Phœnician*, (for he uses not any other Oriental language), the very obscure Grecian fable of *Perseus* and the *Gorgons*, and explains the celebrated inscription on the tomb of *Sardanapalus*.

the hardy veterans of the *Grecian* states, we may, perhaps, trace the affinity and resemblance found in their respective languages, their customs, and religious ceremonies.

Whilst I express my hopes of being able, on a future occasion, to demonstrate the utility of the Oriental tongues, and particularly of the Persian, in illustrating many obscure and doubtful passages of the *Classick* writers, I freely declare my opinion, that a knowledge of the *Grecian* language, ancient history, and mythology, is indispensably necessary to him who would aspire to perfection in the Persian, either as a linguist or an antiquary. Mutually reflecting light upon each other, these languages will rightly guide the etymologist through many a wearisome and intricate derivation, and enable the curious Orientalist to explore the dark recesses of Antiquity.

It were easy to collect passages from the works of the Persian poets, in which, without much violence of construction, allusions might be discovered to the rites of *Jewish* and *Grecian* antiquity; rites, we may suppose, common to the *Persians* at one period, since many are still to be found among them but slightly disguised by the changes of religion.

From several passages of this nature, which, in the course of reading, I have collected together, I shall here select one from that celebrated Epick Poem of NIZAMI, *The History of Alexander the Great*. It occurs in the beginning of the chapter, intitled (according to some manuscripts) چنگ اسکندر با دارا و ظفر یافتن اسکندر

“ The battle of Alexander with Darius, and Alexander’s obtaining the victory.” According to other copies مصاف کردن دارا با اسکندر  
 “ The fighting of Darius with Alexander.” This, in animated verse, relates the success of the Macedonian Hero’s arms over those of DARA in the battle which preceded the assassination of the Persian monarch ;

“ Deferted, in his utmost need,

“ By those his former bounty fed \*.”

a circumstance pathetically told in the succeeding chapter, which, slightly differing from the Greek and Roman histories, describes the melancholy catastrophe that laid low the honours of the GREAT KING ; or, according to the profane style of Eastern adulation and servility, THE KING OF KINGS. The relation of this event is prefaced by the following lines, leading to that passage which is the particular subject of these remarks :

خرامبدن لا جوردي سپر  
 همان کردش انجم و ماه و مهر  
 مبتدار کز بهر بازی گریست  
 سراپرده<sup>۱</sup> این چنین سرسریست  
 دران برده یک رشته بیکار نیست  
 سر رشته بر ما بدیدار نیست  
 که داند که فردا چه خواهد رسد  
 زده که خواهد شدن نابود

\* Dryden’s Alexander’s Feast.

زمانه کراساز کاری کند  
 ستاره بچان که بازی کند \*  
 کرا مرده از خانه بیرون نهند †  
 کرا تاج اقبال بر سر نهند  
 که داند که این خاک انکبوتی ‡  
 چه خونهاست مردان درس ریخته

“ The graceful motion of the cerulean sphere,  
 With its orbits, the Stars, and Moon, and Sun,  
 Think not that they have been made for idle sport,  
 Or that this fair curtain (the canopy of heaven) has been formed  
 in vain.

In this glorious web no thread is without its use,  
 Though the *end* (or object) of it may be concealed from us.  
 Who knows what is to happen to-morrow ?  
 Or that which shall yet remain in obscurity ?  
 Can we tell the man whose affairs Fortune shall direct ?  
 Or him with whose life Destiny shall sport ?  
 Can we point out him who to-morrow shall be brought forth a life  
 less corpse from his habitation ?  
 Or him on whose brow prosperity shall place a diadem ?

\* This distich is not found in some copies.

† According to one copy *ببرون کند* and to others (among which is the most ancient) *بردر نهند* explained by an interlinear note, as signifying the same with *روان کردن* to set going, to make current, to lend, &c.

‡ Some manuscripts want this distich, which seems to lead, with great propriety, to the description of a battle.

Who knows, on this clay which we now trample under foot,  
What blood of heroes may have been shed ? ”

The poet proceeds to relate, that the hostile armies met at the time of day-break, or of sun-rise, which is thus figuratively described :

که خون صبح را ساه چیں مار داد  
عروسی عدن در بدستار داد

Of this passage, however we might expect, in the works of NIZAMI, much Oriental imagery, many metaphors, allegories, and allusions, the sense would have been, on the first reading, a little obscure, had not some Persian commentators, in two manuscript copies, thought it necessary to give a few explanatory notes, written in the margins and between the lines \* With their assistance we may translate the distich thus “ (That) when the King of Cheen (the Sun) arose in the morn, the Bridegroom of the East (Eden) gave pearls (Stars) instead of money ”

Notwithstanding the Persian explanation which I have given in a note, I acknowledge my ignorance of the عدن here mentioned, as

\* The notes are on ساه چیں which is explained by افتاب and مار داد in one copy, by the words طلوع شد — In the other copy we are informed that مار دادن is the same as برآمدن — Under عروسی is written افتاب — and over عدن the word صبح — whilst a marginal note tells us, that

عدن نام ملک که ادجا افتاب بدید می شد

“ Eden is the name of a country where the Sun (first) appears ’  
and در (dur) is explained by ستاره stars

no writer of *Iraun* could possibly allude to *Aden* in Arabia Felix, or to that part of *Mesopotamia* where the terrestrial Paradise is supposed to have been situated, as relatively Oriental

The Poet speaks of the Sun as the Prince of *Chun*, or of the Eastern Region, the imperial bridegroom of the East, who, having caused by his presence the stars to disappear, (which are described as the pearls of heaven) is said to have bestowed them instead of money as a marriage portion to the morn

The sun is compared to a bridegroom in the following Hebrew passage

כחתן יצא מחפתן ישיש כגבור לרוץ

“ (The Sun which) cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant (or strong man) to run his course ”

*Psalms* xix. 15

In the latter part of the distich, (which only means that it was morn, that the Sun had arisen) an allusion is found to the custom at Persian Nuptials, where the bridegroom bestows, among other presents, a small sum of ready money on the betrothed damsel. This sum, among persons whose fortunes exceed not mediocrity, consists of ten or twelve *tomans* \* in ready money, and is generally accompanied with two complete suits of the best apparel, ear-rings,

\* A *Toman* is about 2l 10s of our money, but the value seems to have fluctuated it has been reckoned at 45 46, 50, and 60 French livres Vide Tavernier Char d n, &c Mr Ives makes it equal to 3l 6s 8d See his “ Voyage to India, &c Preface, p xii



bracelets, a ring, a mirror, &c. The pecuniary gift is called مهر *(Mebr-u-kabeen\*)*.

One form of nuptial contract among the ancient Israelites was the giving of a piece of money to the bride, and of certain pledges of love and honour, called *Arrha* and *Arrhabo*, ערבון—Such presents *Rebecca* received on her marriage with *Isaac*, “a golden ear-ring of half a shekel weight, and two bracelets for her hands of ten shekels weight of gold†.” And “The servant brought forth jewels of silver, and jewels of gold, and raiment, and gave them to *Rebecca*‡.” Such, as I before mentioned, are still the marriage gifts among the Persians.

These gifts seem to have been usually regulated by the father or friends of the bride. *Schechem*, the son of *Hamor*, the Hivite prince, being passionately in love with *Dinah*, the daughter of *Jacob*, says to her brethren “Let me find grace in your eyes, and what ye shall say unto me I will give. Ask me never so much dowry (מדה) and gift, and I will give according as ye shall say unto me; but give me the damsel to wife||.”

\* See *Franklin's Tour to Persia*, p. 109, &c.—*Olearius's Travels of the Ambassadors*, translated by *Davies*, p. 327.—*Sir Thomas Herbert's Travels*, 324, &c.

† *Genesis*, xxiv. 22.

‡ *Genesis*, xxiv. 53.—See the observations of the learned *Schrader* on the Hebrew words צמר and נזם in his *Comment. de Vestitu Mulierum Hebræarum*. published by the celebrated *Albert Schultens*. Quarto. *Leyden*, 1745. p. 60-187, &c.

|| *Genesis*, xxxiv. 11, 12. The original Hebrew word for the dowry is retained in the Arabic or Persian, مهر *کابین*.

And we read in another place, that the servants of Saul, by his desire, said to David, (who had alleged poverty as an obstacle to his becoming the royal son-in-law) “The king desireth not any dowry \*.”

The same argument is used by a Grecian monarch tempting another hero to a matrimonial alliance. “I have,” says Agamemnon, “three daughters in my well-ordered mansion,—Chrysothemis, Laodice, and Iphianassa. Of these, let Achilles, without bestowing on her any dowry, take her whom he shall most like †.”

Τρεῖς δέ μοι εἰσὶ θυγατρὲς ἐνὶ μεγάρῳ ἑϋπηνίῳ  
Χρυσοθεμῖς, καὶ Λαοδίκη, καὶ Ἰφιάνασσα  
Τάων, ἣν καὶ ἔθελται φίλῃν ἀνάειδον ἀγ’ ἔσθω—

The nuptial present, among the ancient Greeks, was called *Ednen*—also *αῖῖα* and *αῖῖαῖων*, two names borrowed, like the custom of bestowing it, from the Hebrews. There were besides the gifts *ανακαλυψτρία*, or *θεώρηπα*, *ἑψητρία*, *ἀδέρματα*, and *προσφθεγκτρία*,—all of them so named, because given on occasion of the new-married woman’s taking off her veil, and suffering herself to be seen,—a favour generally conferred on the husband and relations the third day after the wedding.

The bridal veil of the Persian ladies, made of *red* silk or muslin ‡,

\* I. Samuel. xviii 25

† Homer Iliad ix 144

‡ Francklin’s Tour—Olcarius’s Trav of the Amb—Sir T. Herbert’s Trav &c.

corresponds with that of the same colour used by the ancient Greeks at their nuptials, and called *εὐνός*, (which the Romans adopted under the apposite name *Flammæum*). Such also was the Hebrew צַעִיָּה which concealed the charms of the fair Rebecca from Isaac until she became his wife\*, and the רַעֲלוֹת which has been supposed to derive its name from an allusion to its reddish colour†.

The conducting of the bride, among the Persians, in pompous procession to her future home,—the nuptial feast,—the bathing,—the harmony of musical instruments,—the attendance of dancers,—and the decoration of the bridegroom's house,—thus alluded to in a distich of NIZAMI, speaking of his hero Alexander,

زسوداي هند و زعفرای روس  
 قروشست عالم حوبیت العروس

would afford ample subject for a continuation of the parallel between the marriage ceremonies and customs of the Jews, the Greeks, and Persians; but this Essay has already exceeded the bounds prescribed.

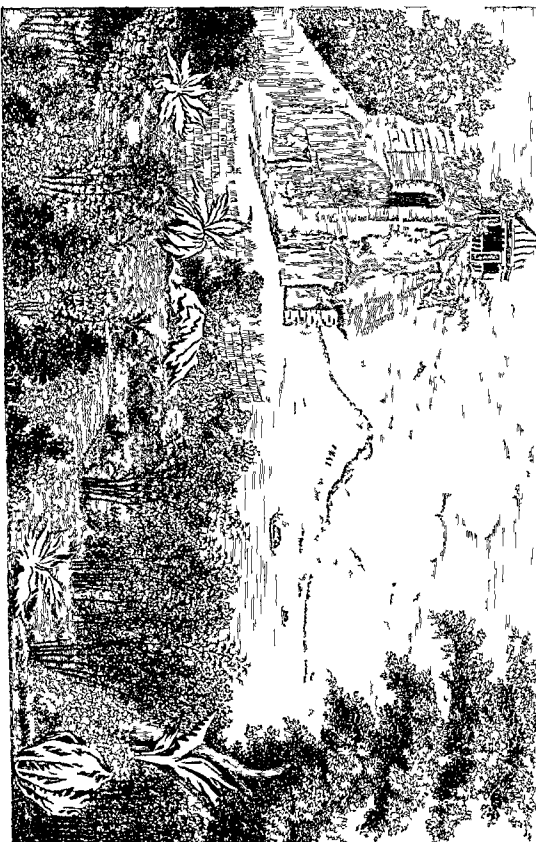
\* Genesis, xxiv. 65.

† Schræder de Vestitu Mulierum Hebræarum. p. 65, &c.

*A Description of the Grotto of CAMOENS, at  
Macao, on the Coast of China; with a View.  
By EYLES IRWIN, Esq. M. R. I. A. 1793.*

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THE talents and misfortunes of the celebrated Camoens seem to have borne so equal a proportion, that it is difficult to pronounce, for which he was the most remarkable. If we look to the beauty of his images, the spirit of his diction, and the harmony of his numbers, every thing yields to the impression of his eminence as a poet, and pity itself is lost in admiration of the author of the *Lusiad*. But when the tragic volume of his life is unfolded to the eye; when the bright dawn and opening promises of his youth are contrasted with the persecution and miseries that darkened his latter years,—we consider him as an object more unfortunate than great, and far less calculated to excite the pang of envy than compassion. To this cause, however, his excellence may be safely attributed. While the want of patronage, or of bread itself, has been supposed to have animated the genius, and quickened the diligence, of various names of renown, the Lusitanian bard rose under the weight of accumulated misfortune; and, like the type which he displayed on a memorable occasion, when he struggled in the Chinese seas for life,



THE GROVE OF CANNONS.

and the immortal work which he bore above the waves, is no common evidence of the existence of a ruling providence. If his visit to those distant scenes, which he was one day intended to celebrate; if his exile to an inhospitable coast, where he planned and finished a monument of letters, by which his name will live to after ages;— could be considered as the work of chance, the important discovery of Gama, and the epic poem of Camoens, can have no pretension to the spirit of inspiration, or to the intimate connexion that was so necessary for their mutual reputation.

The sketch which I have the honour to present, will recall to the feeling mind the chequered lot of genius, whose sublimity could not preserve it from the shafts of malice, and whose degradation was only wanting, to complete its triumph over a persecuting world! In this secluded spot he found that peace which the court and the camp had alike denied him; and to a Pagan nation he was indebted for that security which he courted in vain among the Christians of the East! At once the boast and reproach of his country, he extended her renown on the confines of the Pacific Ocean; and the poem he produced in this retreat might make us cry out with the sympathetic bard,

“ Yet, sacred be the alien spot,  
Where, by a senseless world forgot,  
The Poet charm’d this distant shore  
With Epic tones unheard before;  
And in a desert, doom’d to shame,  
Rear’d his pyramid of fame!

T' Amphion's lyre so fable gives  
The magic power by which he lives.  
And oft to Fancy's pensive ear  
The son'rous notes are full and clear,  
As, coasting nigh the moonlight dell,  
The stranger kens the Poet's cell.  
Where warbled Love, or Wit the rhyme,  
Syrens from the birth of Time !  
That tempt thro' seas, with storms o'ercast,  
To Immortality at last "

The grotto of Camoens is pleasantly situated on the western shore of the promontory of Macao, and faces the harbour, which divides it on that side from the mainland. This promontory is a narrow neck of land, whose stony and barren surface is only rendered habitable by the sea breezes that blow from three quarters of the compass, and somewhat temper the natural heat of the climate. Of trees or verdure, there is but a small proportion, and to the pleasure grounds, in which the grotto has been enclosed, that proportion seems chiefly to have been allotted. To the taste and enthusiasm of Mr William Fitzhugh, one of the Company's former Supercargoes at Canton, the poet is indebted for the preservation of this memorial of his labours, and the public, for the opportunity of prying their tribute at his shrine. A few acres have been here laid out to as much advantage, as a singular diversity of ground, and a romantic scite, within so narrow a compass, would admit. The land bordering the sea consists of a strata of stone, thrown here and there into a kind of *Cromlech*, whose skeleton state, from which the equinoxial

rains have washed the soil, evidently denotes them to be the productions of nature. In the center of the area a more considerable eminence appears, on which the principal *Grotto* stands, bearing on its shoulders a temple, in the Chinese taste, that crowns the grotto of Camoens. This is merely an excavation in the rock beneath, where a profile of the bard has been scratched on the wall, of no farther merit than to remind us of the genius of the place. Nothing can be more beautiful or extensive than the view from this spot. To the east and north it is, indeed, sheltered by the ridge that intersects the promontory; but to the south, the city of Macao, with its steeples and castles, fill the eye, which, glancing to the west, meets a prospect, diversified with verdant isles, and a line of woody and cultivated coast, bounded by the majestic Montagna, whose pyramidical form and dark aspect add no small charm to the scenery of Nature. From the moving objects in the harbour, which entertain for a while, the spectator turns with anxiety to the plantations below him, where the vigorous and curious productions of the East so enliven and adorn this picturesque retirement, as to have rendered it the choice and admiration of his Excellency Earl Macartney during his short abode at Macao.

That a scene, and occasion, like this, should awaken the sympathy, and exercise the talent, of the poetical traveller, will surprise no feeling mind. To blend the effect with the cause, and to make allowance for a spontaneous tribute to the sufferings and merits of the divine Camoens, is what the Author may safely expect from the literary reader.



*Sonnet to CAMOENS's Grotto at Macao.*

High-favour'd grot ! that on the jutting verge  
Of old Cathay, in shades sequester'd, plac'd,  
Saw, with the poet's form, thy pavement grac'd,—  
Studious his lyre to epic heights to urge.

This be thy fame—not that the wreath which age  
Weaves for thy region \* with mysterious hands ;  
Nor yet th' achievements of the daring bands †,  
Whose glory blaz'd, unrival'd, on the stage :

Veil'd is *her* pride ! *their* fun is fet in shame !  
But oft the pilgrim to this cell shall stray,—  
Still find the Poet living in his lay,  
While taste and genius glow at Camoens' name :  
Still, with thy votary, strew the fill with flowers,  
Their lot far happier own, but, ah ! less blest their powers !

Portuguese

## *Curious Persian Manuscript.*

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IN the account of the Persian *Bulbul*, given in the ORIENTAL COLLECTIONS, No. I. (p. 16), the extraordinary work of *Zakariah ben Mohammed ben Mahmood* is quoted; and it certainly is well intitled to the epithet *extraordinary*, for perhaps no volume of the same bulk contains such a strange intermixture of real and fabulous history, zoology, botany, geography, &c., &c. But the name of the author is imperfectly given in the quotation above mentioned: he thus mentions it himself, (according to two fine copies I have examined) in the first page of his book:

جنين كوند اصغر العباد ذكرنا بن محمد بن محمود الكمولي القزويني

“ Thus says the meanest of servants, Zakariah Ben Mohammed Ben Mahmood Al Kamooly Al Cazviny.”

And he is generally known by the last title, *Al Cazviny*, from *Cazvin*, his native place. The work itself is entitled *Ajaieb al Makblookat*, signifying in Arabick the *Wonders of Creation*—*Mirabilia Creaturarum*, or, as D’Herbelot \* renders it, *Les Merveilles*

\* Bib. Orient. Art. *Ajaib Almakblookat*.

*des Creatures.* The author, in the fifth page of the Introduction, tells us, *و نام این کتاب عجایب المخلوقات* *And the name of this Book is Ajaieb Almokhloucat, &c.*

The author of this curious work flourished in the seventh century of the Hegira, and died about the year of Christ 1275. He wrote, according to Monf. D'Herbelot, two other volumes; neither, probably, more interesting than that of which I particularly speak. The *Ajaieb Almokhloucat* contains several chapters, subdivided into a multiplicity of sections, in which every science is treated of according to the most approved Oriental systems, and every department of natural history explored. Galen, Aristotle, and Pliny, are often quoted. Intermixed with much fable, some truth may be discovered. Several curious historick anecdotes are unexpectedly found among descriptions of wells, mountains, or trees. With stories of the Simorgh\*, and winged dragons, are blended accurate descriptions of a variety of real birds and serpents. Whilst the deserts of Africa furnish our author with a number of hideous and monstrous imaginary creatures, he describes the quadrupeds and fishes of his own country in a pleasing and easy manner. His account of metals and mines of jewels contains much curious information: and I have no doubt but the Botanist might derive considerable benefit from the description of trees, shrubs, flowers, herbs, &c, given by this ingenious writer. In Asiatick Geography his account of various mountains, rivers, celebrated springs, &c, &c, would be extremely useful to any one engaged on that subject. and those who are curious

\* The Simorgh, a fabulous bird of prodigious size, said to be endowed with speech, &c

in astronomy, musick, arithmetick, medicine, astrology, &c., will find a great fund of entertainment in the work of *Al Cazvini*. To the historian and the antiquary, more interesting passages will occur than could be expected in a book of this nature: in short, I know few Oriental works which offer to any ingenious translator a richer fund of materials for *Extracts*, of which it would supply a large volume.

The copy in my possession is a small, but very thick, quarto; containing above 800 pages: spaces are left for paintings every here and there, but unluckily they still continue blank. I once saw a copy full of beautiful drawings, representing all the beasts, fishes, birds, trees, flowers, monsters, &c., described in the book: and a year ago, a very fine and perfect copy, said to contain above 300 paintings, was to be sold in London, with a number of other Persian manuscripts, brought from India by a Mr. Andrews. If what I have here said, shall induce some ingenious Orientalist to extract from the *Ajaieb Al Makblookat* the curious, entertaining, and interesting passages, and to publish them with sketches of the original paintings, I have reason to hope that he, and a variety of readers, would feel themselves indebted to

ANATOLICUS.

Cambridge,  
April 9, 1797.

## *Turkish Extracts.*

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AMONG the manuscripts of the *Harleian* Collection, deposited in the British Museum, is one written in the Turkish language, and in a most beautiful *Ta'liq* hand, decorated with several extraordinary pictures, illustrative of the strange and wonderful narratives contained in the work, which is numbered in the catalogue 5500.—The following extracts will serve as specimens of the whole. The secrets of natural and occult philosophy seem alluded to in some of the fables; more particularly the mysteries of the Philosopher's Stone: but several of the anecdotes appear to be merely translations from fabulous Persian treatises, and are evidently imitations of that very curious and entertaining work, the *Agiaieb-al-makblucat* of *Al Gazzvini*. Many, however, are original; and some, probably, have their foundation in reality. Of these stories two are here given in the Turkish, which will enable the reader to judge of the style and nature of the work:

و نقلدر که نیل مصرده براسب آبی واردرجون اول آت صودن چقه نهل کنارنده  
اولان افعی لودن بعضی آکه قصه اروپ صادلور که اول آتی صوقه پس اول اسپ  
اول ماره نفس اندر اول مارباره باره اولور ددرلر

“It is (also) related that in the Egyptian Nile is the *River Horse*; and when that horse comes forth from the water, a certain viper of

those which abound on the banks of the Nile, contriving the destruction of that horfe, coils himself up that he may bite him; but the horfe breathing on the serpent, this creature falls into pieces."

حکایت سرراوت اولنور که مصرده تمساح نبلدن جقوب قومده باتور واغزنی  
آجر بعض کوجک قوشلر وارد نامنه طوطی دیرلر کلور لر لوی اول تمساح اغزنه  
اوشر لوانده اولان بعض کرمانی یعنی قورتچکیز برلر زبرا اول قورتلر تمساحه محکم  
ذحمت و برور تمساح اول قور تلرک کند و کندن صغاندر حق تعالی حصر تلری اول  
مرغلرک دخی غذا لرنی بوندن انتمشدر ونهنک اول قوشلری قطعا انجتمز کندونه  
نافع اولد قلرنی بلور کاه اولورک قوریده جوق باتور قارنی اجغر اغزنه جمع اولان  
مکسلری اکل اندر کدرک طوبر و قوریده اول دبارک قومی تمساحه اولقدر جفالر ادر  
که تعبیر اولتمز دیرنه اول انسانی احلار نجیده اتمز

" They say that in Egypt, when the crocodile comes out of the river Nile, he places himself on the strand, and opens his mouth, when certain small birds, which are called *Toots*, (a species of *per-roquet*) fly into his mouth, and devouring the little worms they find there, hover about him. These worms occasion great pain to the crocodile, so that he rejoices when the birds destroy them, and remains quiet: and for this reason the Divine Majesty has made them the food of these birds. The crocodile never hurts them, and seems to know the service they render him. It sometimes happens that he gets upon a dry place, and suffers from hunger; certain flies then fly into his mouth, which he devours, and is presently satisfied. But the people of that country, when they find him on a dry spot, torment him so cruelly that it cannot be expressed. An old

crocodile, notwithstanding, never hurts or molests a human creature \*."

" It is related that in *Andalusia*† there was a certain house, the door of which at all times was shut. Whosoever became King in that country placed an oblong stone at the door of that house, and sealed it with the royal seal. None of the Kings ever opened it, or saw what it contained, because their fathers and grandfathers had declared in their successive wills, that whoever should ascend the throne, and attempt to inquire into the secrets of that house, should suffer for his rashness by a grievous punishment. It happened that a certain person, named *Dirieu*, became King of that country, and thinking that a treasure was concealed in the house, he anxiously desired to open the door of it and examine its contents. When his courtiers and relations heard of it, they said to him, " None of the Kings who hitherto have reigned attempted to unlock this door: in their wills they have forbidden that it should be opened. Be thou, O King, unwilling to open this house, lest evil should ensue; and we shall procure for thee, without opening it, whatever advantages thou couldst expect to enjoy from infringing the directions of thy predecessors " The King, attending not to the counsel of those wise men, unlocked the door, entered the house, and beheld two brazen horses, on which sat two Arabian cavaliers bearing in

\* We are told, however, in another story, that this forbearance of the crocodile is only exerted within the precincts of Egypt there, though the boys put the creature to excessive torture, he never hurts them, but, when past the borders of that country, he mangles and destroys every man that falls into his power

† Often used for Spain in general by the Arabs

their hands lances of various colours. These statues were talismans, which had been devised of old, lest the Arabs should invade and spoil the country,—but with the condition, that whatsoever King should look on them, his empire should be torn from him. When *Dirieu* beheld those figures he was confounded; and accordingly, not long after, an host of Arabs came, and conquered and wrested the empire from his hands.”

M. Y.

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*Conjectures on the Egyptian Original of the Word ΠΥΡ, and on its primitive Signification in Greece; in a Letter from GRANVILLE PENN, Esq. to Major OUSELEY.*

*Ut Sylvæ foliis pronæ mutantur in annos,  
Prima cadunt · ita verborum vetus interit ætas,  
Et juvenum ritu florent modo nata vigentque.* HORACE.

Dear Sir,

In conformity with the wish you did me the favour of expressing, I have ventured to put together such thoughts as suggested themselves to me in illustration of the etymology of the word *πῆρρα* (*perra*), inquired after by your correspondent who assumes the signature of *Græculus*\*. I fear I have been tempted, in the progress of the investigation, to exceed the regular bounds prescribed by the question proposed; but if you should be of opinion



that the following argument is successfully maintained, I flatter myself it will thereby obtain a qualification for admission into your *Collegiums*; one of the most valuable purposes of which appears to me to be that, of tracing out the various relations, both in history and language, between the East and West, the ancient and modern, worlds.

The passage in which the word *περρα* exists, is to be found in the 1428th verse of Lycophron's *Cassandra*, and is as follows :

Κυφελλα δ' ἰὼν τηλοθεν ῥοιζόμεγων  
 ὑπερῖ καρὰ στήθεσι, κιμμερος θ' ὅπως  
 σκία καλυψεί ΠΕΡΡΑΝ, ἀμβλυνων σελας.

The Latin version renders it thus :

“ Nubes etiam sagittarum procul emissarum

“ Supra caput stabunt, et tanquam caligo

“ Umbra SOLEM teget, hebetans lucem.”

“ A storm of arrows, hurtling from afar

“ High o'er their heads, shall, as a twilight shade,

“ Veil the *Sun's orb* and his effulgence dim.”

Reichardus, the latest commentator, thus interprets it: —“ partim  
 “ sagittarum multitudine, veluti nube, SOLEM obscurat.”

I believe this interpretation of *περρα*, to signify *the Sun*, is nowhere called in question. Tzetzes, in his Commentary, takes no

notice of the word; but it is evident, from his context, that he understood it in that sense. Meursius and Potter give it that signification; and Canterus says, “ ita videtur interpretanda vox *πῆρα*, “ quæ nusquam extat alibi, &c.”

In assigning an origin to this word, I have no hesitation in referring it to the Egyptian as to the language from which it was derived; and the reasons which I shall produce for this decision will, I trust, prove satisfactory to yourself and your readers.

And first, an ordinary and colloquial word for *Sol* in Egyptian was, *πῆρα*, *PIRA* \*. This is obvious to whoever has cast his eyes upon the first rudiments of Egyptian, or, as it is vulgarly called, Coptic, literature. See *Kircher's Ling. Ægypt. Restit.* p. 250. ΠΙΡΗ, *Sol*. See also *Woide's Lex. Ægypt.* p. 83. “ Etenim ΠΙ-ΡΗ, *pi-re*, “ vel *pi-ra*, Ægyptiis dici *Solem*, tritum vulgatumque est;” says Jablonski, *Pantb. Ægypt. proleg.* p. 82. And we accordingly meet with it repeatedly in the Coptic Pentateuch; as in Gen. XIX. 23, “ *πῆρα* egressus est super terram, et Lot abiit in Segor.” So again Gen. XXXVII. 9, “ Ecce vidi aliam visionem. Putavi quasi “ *πῆρα*, et luna et undecim stellæ adorabant me.” And in Deut. XVII. 3, “ Et euntes ferviverint Diis aliis, et adoriverint *πῆρα* et “ lunam, aut omnia ex ornatu cœli, &c.”

In the next place, Lycophron has, in several other instances, industriously supplied his phraseology, not only with ancient Greek

\* The Coptic *π* is equivalent to the English *a* before a consonant, and to *i* before a vowel. *Woide's Gramm. Copt.* p. 1.

words fallen into disuse, but also with some current words from the languages of neighbouring nations, particularly Egypt. An evidence of this occurs in v. 579, where he employs the word *ερπιν* to signify *wine*, which is no other than the ordinary Egyptian term, as Isaac Tzetztes observes on the passage: Αἰγυπῆσις ἘΡΠΙΝ καλεῖται τὸν οἶνον. So also Eustathius: ἘΡΠΙΣ Αἰγυπῆσις ὁ οἶνος. And so we find it universally in the Coptic versions. Gen. ix. 24. "Sobrius autem factus est Noe ex EPI." Ib. xiv. 18, "Et Melchisedec rex Salim extulit panes et EPI, &c."

Again, in v. 747, he uses *βαριν* to signify *a ship*.

— — — κυβερνησει ταλας  
αυτεργοτευκτον ΒΑΡΙΝ, — —

This word is exactly the Egyptian *βαρι* of Kircher, p. 75, which is rendered *navicula*; and which is apparently the same as the *Eg. βαρις, cophinus, corbis*; Woide Lex. p. 11. and *βιρ, idem*: as in Matth. xv. 37, "And they took up of the broken meat that was left seven *βιρ*, or baskets." This species of vessel is not ill described in the ark, which was constructed by the parents of Moses to preserve their child on the surface of the river. *Βιρ* is rendered *σπυρις* by La Croze, which has the signification of *vas viminium aut junceum* \*. The whole of this is expressly confirmed by Herodotus, l. 2. c. 96; where, speaking of the navigation of the

\* "Nave primus in Græciam ex Ægypto Danaus advenit: ante ratibus navigabatur

" — Etiam nunc in Britannico Oceano vitiles corio circumsutæ fiunt; in Nilo, ex papyro, et scirpo, et arundine." Pl. N. Hist. l. vii. c. 56.

Nile, he says,—την ΒΑΡΙΝ, τὴν γὰρ δὴ ὀνόμα ἐς τοῖσι πλοίοις τεταῖσι.—  
on which Canterus observes, “βαρίς est proprie navis Ægyptiaca,  
teste Herod. et Propert. quum ait :

“ Baridos et contis rostra Liburna sequi.”

de Cleopatra, Ægypti regina, loquens. Sæpe tamen pro quavis  
navi fumitur, ut heic,” &c.

Many more instances might be adduced; these, however, will  
be sufficient to shew, that Lycophron had some acquaintance with  
the vocabulary of Egypt, and that he availed himself of that ac-  
quaintance.

Lastly, we may not unreasonably conjecture, from what we know  
of the history of Lycophron, that he had been in Egypt. For he  
lived in the time of Ptolemy Philadelphus, the son of Lagus; and  
the compliments which he pays to him and to his queen Arsinoë,  
in the whimsical anagrams, by which he converts the name of  
πτολεμαῖος into ἀπο μελῖος, and that of ἀρσινὴ into ἰὸν ἥρας, shew that  
he was in direct relation with them, and authorise us to suspect that  
he was personally known to them.

For the above reasons I incline to believe, that he has in the pre-  
sent instance employed the Egyptian word for *the sun*, and that he  
has given it the form of περρα, by one of two ordinary processes of  
Grecian dialect. For the word *πῆρ* (*pîra*) might pass into the form  
*περρα* (*perra*), either by changing the *ι* and *η* into *ε* and *α*, and

doubling the ρ, according to the Doric practice, which Lycophron frequently employs; or, in case the Egyptian ι was long, as was possibly the case, and equivalent to the Greek ει diphthong \*, then the Æolic enunciation would render it περρα from πειρα, as σπερρω from σπειρω — ἐβος ἔχουσιν οἱ Αἰόλεις το ι τρεπειν προς το ἐπιφερομενον, οἶον εἶρω ἔρρω, φθειρω φθερρω.—λεγμσι το σπειρω σπερρω Etymol. Mag. v. apud Mattaire de Gr. Ling. Dial p. 147.

But, although *the form* of περρα may not, as Canterus says, be found in any other author, I am yet much disposed to suspect that the same identical Egyptian word, under *another form*, has existed in the Greek language from very early times. This part of the investigation, which I offer with extreme diffidence, is certainly alien from the object of the question proposed by your correspondent, but, as it appears to me to connect it with some interesting particulars, should you be of opinion that the patience of your readers can tolerate the delay, I acknowledge I am much inclined to submit to their candour the following considerations; and the more so, as they will thus become a sample of a more extended harvest, which, in the event of their approbation, I might on a future occasion venture to bring forward.

That the Egyptian word signifying *the sun* should have made its way into Greece at an early period, will rather be expected than

\* “ Mira est apud scribas Coptitarum inter, —et “ in vocibus Græcis confusio ”  
Woide Gr Copt p 6 “ Nempe “ pro ι, ut apud Ægyptios frequenter usuvenire  
novimus, unde et σιγ in Marcistorum scriptis pro σιγ legendum, &c Georgii  
Prof in Frag Flang S Jehan Gr Copt Theb p 1

wondered at, when we remember that the Egyptian term for *the moon* was very anciently current in the southern part of Greece, involving itself in some of its most ancient mythologies; and that it is more than probable, that the names of those two presiding luminaries have ever travelled together. The Egyptian name for the moon is IO. Thus in the passages above quoted from Genesis and Deuteronomy, “Putavi quasi *πρη* et *ιω* et undecim stellæ adorabant me.” and “adoraverint *πρη* et *ιω*,” &c. Wherefore Jablonski remarks, “*Ιω*, Ioh, Ægyptiis *Lunam* significat, neque habent illi, in communi fermonis usu, aliud nomen, quo lunam designent, præter IO\*.” Now the *Αργεῖοι*, who were anciently a colony from Egypt, and who inhabited the country first called Pelasgia†, next Argos, and lastly Peloponnesus, (for the name of Argos was at one time common to the whole of that peninsula‡), used this same word to signify *the moon*, as Suidas has recorded; *Ιω*—*ἔγω γὰρ τὴν Σελήνην ἐκαλῶν Ἀργεῖοι* §; so also Eustathius, *Ιω γὰρ ἡ Σελήνην καλεῖται τὴν τῶν Ἀργείων διαλεκτὸν* ||. “*Io* signifies *the moon* in the dialect of the Argians.” And John Malala has reported the same fact; *οἱ Ἀργεῖοι μουσικῶς τὸ ὄνομα τῆς σελήνης τὸ ἀποκρυφόν Ιω λεγουσιν ἕως ἄρτι* ¶. “The Argians, even to the present day, call *the moon* mystically by the name of *Io*.” And we find the same appellative transferred by the old Ionians from Greece into Asia Minor, where their

\* Pantheon Ægyptiorum. L. 3. c. 1. p. 6.

† Steph Byz. in verb. & Strabo. L. 5. p. 337-8.

‡ Strabo. L. 8. p. 570.

§ Suidas. *Ιω*. p. 129. v. 2.

|| Eustath. in v. 92. Dionys.

¶ Apud P. Æg. ubi sup.

great Deity, the Artemis of the later Greeks, who was no other than *the Moon*\*, was worshipped at Ephesus by the name of IO-XEAIPA, Io-χέρης, or Io-Cheres.

παρθαλιν Εφεσον, μεγαλην πολιν IO-XEAIΠΗΣ †.

“ *Ephesus, the great city of Io-CHERES.*” This title, which is a true Egyptian compound, the Grecian vanity, assisted by the versatility of the Greek language, converted into an adjective, and then abusively subjoined it as such to the name of Artemis. Thus the author of the hymn ascribed to Orpheus, l. 34.

Λητω — — — — —

Γειναμενη Φοιβον τε, καὶ Ἀρτεμιν ἰοχαιραν ‡.

This, among various other striking testimonies of the influence of the ancient Egyptian language in Greece at a very remote æra, induces me to admit with little difficulty an opinion suggested from another quarter, that the Egyptian word expressive of *the sun*, was received into Greece at an early period of its language; namely, when that language experienced the first modification of its primitive Celtic or Pelasgic by the incorporation of many words from the language of Egypt, and before its subsequent and final modification, from the dialects of Phœnicia, Arabia, and Scythia.

\* Ἰχομηνος τοιουτο, ὡς περκασι, Ἀπολλωνος ὁ ἥλιος ἱστῆ, Ἀρτεμης δὲ ἡ ΣΕΛΗΝΗ. Phurn. de N. Deor. p. 91.

† Dionys. v. 827.

‡ So also Hesiod. Theog. v. 14 and 918.

The form in which I venture to think that I recognise the Egyptian root is, that of  $\pi\upsilon\rho\alpha$ , (*pura* or *pyra*), taken either as the nominative or accusative plural of  $\pi\upsilon\rho$ — $\alpha$ , or the nominative singular of  $\pi\upsilon\rho\alpha$ — $\alpha\varsigma$ ; both which words, however their significations may be diversified, are undeniably one and the same as to *origin* and *form*. And, indeed, when we observe that the Egyptian word rendered by the Latin orthography is *pira*, and that *pyra* is also the Latin orthography of the Greek word  $\pi\upsilon\rho\alpha$ ; when we consider that the Latin language comprehends fragments of the most ancient dialect of the Greek; and when we reflect on the community of signification between those two words in many respects, either singly or in composition; we cannot avoid perceiving a very strong *prima facie* evidence of an identity of origin.

This will eminently discover itself in the word *pyramid*, which word both the Greek and Egyptian\* languages severally claim; the former as deduced from  $\pi\upsilon\rho$ , the latter from  $\pi\iota\rho\eta$ . As no instance can be produced tending to illustrate more clearly the present argument, I shall venture to detain your reader a short time, by exhibiting the words of Jablonski upon the subject. “The city of *the sun*,” says he, “called in Greek *Heliopolis*, received its name from the worship therein instituted to the sun, which derived its origin from Egypt. At the same place were also erected the first obelisks; and I have no doubt that the two practices were coetaneous. The form of the obelisks, which resembled in some degree that of the

\* “*Pyramidis autem vocabulum forsitan Ægyptiacum est.*” Hoffmanni Lex. Univ. *Pyramis*.



solar rays, countenances this opinion; and hence it was that the ancient Greeks and Romans were accustomed to describe the pyramids which the Egyptians afterwards erected in imitation of the obelisks, as “the sepulchres of the kings of Egypt, of a prodigious bulk, and terminating in a point in the manner of a rising flame, from which they derived their name.”—“in modum flammæ surgentis, unde et nomen acceperunt.” For the vanity of the Greeks derived the name πυραμῖς, ἀ-ο τῆ πυρῆς, as if the Egyptians had been under the necessity of resorting to Greece for an appellative. Porphyry observes in general, that “the pyramids and obelisks were representative of the nature of fire, but that the *conic figure* (which bears a resemblance to *the obelisk*) was consecrated by the ancients to *the sun*” What Tertullian informs us from Hermateles (or Demoteles \*) who wrote of the affairs of Egypt, comes nearer to the present purpose. “Obelisci enormitas, ut Hermateles adfirmat, SOLI profututa scriptura ejus, unde ejus et census, de Ægypto superstitio est.” Which is explained by what the ancients have left us on record, *Obeliscum DEO SOLI, speciali munere, dedicatum fuisse*. But this subject receives the most complete and satisfactory elucidation from Pliny, where he treats of the origin and intention of the obelisks, his words are these. “Trabes, ex syenite lapide, fecere reges quodam certamine, obeliscos vocantes, SOLIS numini sacratos. Radium ejus argumentum in effigie est, et *ita significatur nomine Ægyptio*†.” And here I call to mind the elegant observation of my valued friend the learned La Croze, which he communicated to me during a conversation on the subject of the pyramids, and

\* Pl Nat Hist 1 36 c 13

† Ib 1 36 c 8

particularly on this passage of Pliny: that as Pliny has preserved for us the knowledge of the fact, that the obelisks were *figurative of the solar rays*; and farther, that this resemblance was *expressed in their Egyptian name*; he concluded, that *pyramis* was the ancient Egyptian word for an obelisk. For it is notorious that *the Sun* was called *πῆρ* (*pire* or *pira*) by the Egyptians; and the word *μῆρ* (*mue*) signifies *splendor, radius, αὐρανισμός* (Heb. 1. 3.); whence *πῆρμῆρ* would signify *radius solis*, conformably with the instruction of Pliny. The Greeks expressed it *πυραμῖς*, though strictly they should have rendered it *πῆραμῖς*; but having persuaded themselves that the word was formed *ἀπὸ τοῦ πυρός*, they naturally rendered it *πυραμῖς*. The Egyptians, therefore, gave the name of *pyramids* to their obelisks at first, because they were designed after a manner to represent the rays of the sun; and they afterwards transferred that name to structures of a larger bulk, those which are commonly called *pyramids*, because they still preserved that figure, though at the same time destined to a different use \*."

Upon this ground of La Croze a question might be raised, whether the origin of the *πύρα*, *PYRA*, the *funeral pile* of the Greeks and Romans, was connected with that of the *PYRAMIDS* of the Egyptians? The following facts would serve as a basis for such an inquiry. 1st, Both the *pyramid* and *pyra* were used in the last obsequies tendered to the dead; the former are described as the sepulchres of the kings of Egypt; the latter as piles on which the deceased were laid for a purpose equivalent to burial. 2ndly, The

\* Panth. Ægypt. Prolog. p. 81. .

former were edifices, “ ingenti mole constructa, et in cacumen edueta \*,” in respect of the latter, “ quo quis ditior opibus, dignitate celsior, virtutibus præstantior, hoc illi *pyram* celsiorem solitam erigi † ” The dimensions of both were oftentimes stupendous, “ *pyramis amplissima—octo jugera obtinet soli ‡* ” And Homer describes the *pyra* of Patroclus, though raised on an hostile beach, to be ἐν ἀλσომυρῶν ἐνθάδε καὶ ἐνθάδε, but Athenæus mentions one considerably larger, πυρᾶν νησανίαν ὑψὸς τεσσαρῶν πλεθρῶν § ” 3dly, Which is a fact deserving particular attention, the name of *pyra* was appropriated, not to the ignited pile, but to its structure antecedent to ignition “ PYRA est lignorum congeries, Rogus, cum ardere cæperit ||,” &c 4thly, The custom of using these *pyræ* in Greece, began after its intercourse with Egypt, for when Cecrops brought in his colony, the Greeks were in the practice of burying their dead ¶ 5thly, The scholiast on Homer reports the tradition that they were introduced by *Heracles* \*\*, now, the identity of this personage it is not easy to ascertain, fable having imagined so many. but it may be worthy of consideration that this name was specially applied to *the Sun*, to which the pyramid was held sacred

\* Panth Æg Prol p 81

† Serv in Æn l iv and l vi v 226

‡ Plin N Hist l 36 c 12 Also Herod l 2 On whose account of the dimensions of this pyramid, the learned Lord Montboddo has given some “ *Observations* in the *Museum Oxoniense* for the present year 1797

§ L 12

|| Serv in Æn xi 185

¶ Potter, Archæol b iv c 6 p 207

\*\* Ib

ἀσροχίτων ἩΡΑΚΛΕΣ, ἀναξ πυρός, ὀρχαμε κοσμη,  
 ἩΕΛΙΕ—— \*

To the above cursory remarks may be added the following observations of an elaborate French writer on the subject of the PYRA of Patroclus. “ They laid the body of Patroclus (says he) on the middle and most elevated part of the pile, the form of which was that of a blunted pyramid like those of Egypt. It was called a PYRA, the name ordinarily given to that sort of funeral piles. We find in Snorr the reason why these structures were made so lofty, and why they employed so large a quantity of wood for speaking of the death of Odin, he says, “ That they burned his body in a most honourable manner in the midst of flames, which ascended to a prodigious height, being persuaded (says this author) that the higher the fire could be made to ascend, the greater would be the honour bestowed in heaven on him whose body was to be burned.” This likewise points to the reason of the enormous size of the pyramids raised by the Egyptians in memory of their dead For we have already shewn that in their country, entirely destitute of wood, these structures took place of the *pyræ*, whose figure it nevertheless retained. And in fact, they are built in stages which lessen gradually, in proportion as they ascend, like the *pyræ* or piles described on the Imperial medals, and their summits were flattened to repre-

\* Nonnus, l 40 Conf Jablonski Panth Æg l 2 p 192 &c and Bryant's *Anal* v 1 p 312 And Macrobius in his *Saturnalia*, l 1 c 20 “ Sacrorum administrationes apud Ægyptios multiplici actu multiplicem dei asserunt potestatem, significantes HERCULEM hunc esse — τοις τε πασι κ, δ α πασιων ΗΛΙΩΝ ”

sent the place on which the dead were deposited, when they made use of fire \* ”

These passages from Jablonſki and M D’Hancarville, I have produced ſolely on account of the light they throw upon the word *πυρα*, *pyra*, and on account of the cloſe relation they betray between that word and the word *pyramid*; but not with the deſign of enforcing the remainder of their reſpective arguments, from both of which, in ſome particulars, I venture to withhold my aſſent. For I cannot diſeſt myſelf of a ſuſmiſe, that the origin of the word *pyramid* is to be looked for in the oblique caſes, ſo that the *d* ſhall be radical. In this caſe it may very poſſibly be a compound of the words *pyra* and *amyd*, *columna*, *κίον*†. Whether the word *amyd* ſhould be conſidered as originally Egyptian, or as being afterwards ſubjoined by ſome one of the many dialects of the Phœnician with which the Greeks had intercourſe, it would not be eaſy to pronounce, but thus much is certain, that the word *amyd*, *עמוד*, is one of the moſt ancient terms which exiſt to ſignify *columna*, *κίον*; and that it is currently employed by the two moſt ancient writers which remain; the one of whom had grown up to manhood in the

\* *Arts de la Grece*, D Hancarville, Vol I p 125-6 This cauſe for the plat form, or flatneſs of the ſummit, is in oppoſition with the opinion of Lord Monboddo in the treatiſe above quoted, in which he conjectures, that in the time of Herodotus it terminated in a point. Without ſubſcribing in every particular to M DH, I am much inclined to think, on the report of learned travellers, that the platform of the great pyramid is not the effect of caſualties

† Servius in *Æn* xi 849 “ Apud majores, nobiles aut ſub montibus altis, aut in iſtis montibus, ſepeliebantur, unde natum eſt, ut ſuper cadavera aut PYRAMIDES fierent, aut ingentes collocarent COLUMNÆ ”

acquisition of every accomplishment of Egyptian learning; the other, supposed by many to be still more ancient, exhibits such testimonies of familiarity with Egyptian customs, as to have engaged the pen of one of the most illustrious scholars of the century in investigating them \*. The first of these is Moses, who, among other instances, uses it in Exod. XIII, 21. “Jehovah autem ibat coram iis interdiu in עמוד ענן, amyð, five columna, nubis, ad ducendum illos in via; noctu in עמוד אש, amyð, five columna, ignis ad lucendum iis, &c.” The latter writer, the author of the book of Job, XXVI, 11. applies it figuratively to the mountains; עמודי שמים, “Amyði, five columnæ cœli contremiscunt;” to express what the prophet Nahum says without a figure; “Montes contremiscunt coram ipso.” I. 6. And Simon observes on the word, “Montes quoque valde excelsos Græcis κίονας, columnas, vocari, docet Eustath. ad Hom. Odyss. 1. 53. Sic Pindarus Ætnam vocat cœlestem columnam, Pyth. 1. 36 †.” The following is the passage:

————— Κίον  
 δ' ὑπὸ πύλαι συνεχεῖ  
 νιφθεσσ' Αἰτνᾶ —

There remain two observations respecting this word, which, however bold the conjecture, I cannot determine to suppress. The verb עמד, αμαδ, signifies *stetit—constituit—stabilivit*. עמדה,

\* “*De Jobæ Ægyptio, seu de crebris allusionibus ad res Ægyptias in Libro Jobi.*” This discourse of the great J. D. Michaelis is to be found in the Commentaries of the Gœttingen Society. See also his note to Lowth's ninth Prælection!

† Simonis *Lex. Heb. et Chald.* p. 726.

*consistentia*. **דָּמַע**, *αμυδ*, *columna*—and **דָּמַע** is also used adverbially, as *prope*, *juxta*, and also, *cum* \* It is used by Moses and Joshua, the most ancient of the sacred writers, in those different senses. We also find in Homer, the most ancient Gentile writer, the word *αμυδης* used adverbially in very different senses, yet it has long been customary to consider it as a mere augmentation of *άμα*, and this for no other reason, than because an ancient scholiast, unacquainted with the dialects of Asia, could assign it no better origin. But as it is manifest to every competent and unprejudiced judge, that the language of Homer teems with Phœnician words †, I shall venture to adduce the above ancient root as the real etymon of *αμυδης*, and shall illustrate the conjecture by two instances, which I am persuaded will be esteemed plausible, at least, even by those who shall not be on the whole inclined to adopt it. The first instance is in the opening of the ninth Iliad, where the poet compares the agitation which pervaded the Grecian army, to the following admirable picture of a stormy shore :

ὡς δ' ἀνεμοὶ δυοὶ πόντον ὀρεῖλον ἰχθυοεὐρίᾳ  
 βόρεως καὶ ζέφυρος, τῷ τε θρηκκηθεὶ ἀήλον  
 ἔλθοῖ' ἐξ ἀπινῆς· ἈΜΥΔΙΣ δὲ τε κύμα κελαῖνον  
 ΚΟΡΘΥΕΤΑΙ, πολλὸν δὲ πᾶρεξ ἄλα φυκὸς ἐχέουσιν

As from its cloudy dungeon issuing forth  
 A double tempest of the West and North

\* “ In loco ubi sto, hunc mecum ” Sim Lex

† See a work on that particular subject, called *Homerus Hebraizans*. See also Lord Monboddos *Origin and Prog of Lang* Vol I p 613

Swells o'er the sea, from Thracia's frozen shore,  
*Heaps waves on waves*, and bids th' Ægean roar;  
 This way and that, the boiling deeps are tost;  
 Such various passions urge the troubled host. POPE.

In this passage, ἀμυδῖς is rendered *simul*, according to the commentary of the scholiast; which is insignificant as it is cold. I venture therefore to suggest, that, agreeably with the radical signification of the Hebrew עמד\*, the Greek ἀμυδῖς is an adverb, illustrative or intensive, of the sense of the verb κορδύε[σ]ται; and that it has no reference whatever to *the winds*. For it is remarkable that κορδύε[σ]ται signifies *in acervum attolitur*, which is the natural force of the Hebrew עמד, and being taken adverbially may well be rendered *acervatim*. It is in fact the *figure* employed by Moses, in Ex. xv, 8; and the identical word used by Joshua III, 16. on a parallel occasion. For the former in his triumphal song says, "The waters stood up as an heap." The latter, relating the passing of the river Jordan, says, "The waters which came down from above stood (εμυδ), and rose up upon an heap." Such also is the phænomenon which Homer describes as produced by ordinary agencies. Κορδύε[σ]ται ἀμυδῖς—in *acervum attolitur* †—would be a phrase equivalent to עמדו כמורנר, *steterunt sicut cumulum*. The appearance of a stormy sea suggests this comparison so obviously, that it is even a popular phrase to say, the sea runs *mountains high*. In

\* It is well known that ἀμα is derived from עמ, עמ. There is then nothing incongruous in resorting to עמד, εμυδ, for the origin of ἀμυδῖς, between which two words, in all their different senses, a close parallel may be traced.

† Or, *se* attolit.



Pf. cv. we meet with the same; “He commandeth and raiseth the stormy wind which lifteth up the waves. They *mount up* to heaven, (*καρδυσσαι*) they go down again to the deep,” &c. And Virgil describes the same almost literally:

“*Insequitur cumulo præruptus aquæ mons.*”

“*Hi summo in fluctu pendent; his unda dehiscens*

“*Terram inter fluctus aperit;— — — —*

What the poet adds, *παρεξ ἄλα φυκος* EXETAN, together with the word *καρδυσσαι*, favours the sense I conjecture in *ἀμυδης*; and renders it more to the purpose than that of *confociation* with Boreas and Zephyrus. A congenial spirit of poetry has made the translator render it, “*beaps waves on waves*,” which is stronger than the common interpretation admits, though minutely exact with that which is here adventured.

The next example is from the twenty third Iliad, and it has this peculiar circumstance in it, that it brings together the etymons here ascribed to the word *pyramid*, yet so as not to unite them. When the winds, invoked by Achilles to aid the combustion of the pile of Patroclus, which the Greeks were unable to kindle, yielded to his prayer, and reached the Trojan coast,

ἔν δὲ πύρην πέσσειν, μέγα δ' ἰαχε θεσπιδας πυρῆ  
 παννυχίοι δ' ἄρα τοι γέ ΠΥΡΗΣ ἈΜΥΔΑΙΣ φλογ' ἔβαλλον,  
 φυσηθῆς λιγέως — — — — —

- “ Troy feels the blast along her shaking walls,  
 “ Till on the pile the gathered tempest falls.  
 “ The structure crackles in the roaring fires,  
 “ And all the night the plenteous flame aspires.”

Mr. Pope is not equally fortunate in rendering this passage; which, with the sense here proposed for ἀμυδῖς, would describe most forcibly that prominent and characteristic feature of a blazing pile, which it is not probable the correct mind of Homer would have omitted; but which does not appear either in the Latin or English version. I mean, the PYRAMIDAL or *columnar* ascension of flame. To bring this passage to the same test with the preceding one, I shall produce the 38 and 40 verses of the xx chap. of the book of Judges, a chronicle next in date to that of Joshua. “ Now there was an appointed sign between the men of Israël and the liers in wait, that they should cause a great body of smoke to rise from the city.—And there began to ascend from the city a *column*, ἀμυδῖς, of smoke; and Benjamin turned back, and behold the conflagration of the city ascended up to heaven.” In the last passage from Homer, ἀμυδῖς will add a force analogous to that of ἀμυδῖς, *sicut columna*, in this passage from Judges; and it might be understood to signify literally, *in a body, en masse, conjunctim, fasciatim*. Thus the φλοξ ΠΥΡΗΣ ΑΜΥΔΙΣ βαλλομενη, would go near to identify itself with the PYRAMIDATA flamma.

It would be incongruous to add more at present in support of this conjecture; I therefore abandon it entirely to the examination and

correction of abler judges, and resume the thread of the inquiry from which this subject has drawn me aside.

The eminent and venerable Mr Bryant has the following passage in that *Theſaurus* of learning, his *Analysis of Ancient Mythology* \*. Contending that *the Sun* was the universal Deity of Egypt, of Asia, and of Greece, and observing on the various names of that Deity, he says, “ Poseidon, God of the sea, was also reputed the Chief God, the Deity of Fire This we may infer from his priest, he was called a *Purcon*, and denominated from him, and served in his oracular temples, as we learn from Pausanias, who says, “ *that the oracular minister of Poseidon was, PYR-CON.*” He mentions a verse to the same purpose.

Συν δὲ τε ΠΥΡΚΩΝ ἀμφιπολος κλύει Ἐννοσιγαια.

Purcon is, *ignis vel lucis dominus* and we may know *the department of the God*, from *the name of the priest*. He was no other than the Supreme Deity, *the Sun*, from whom all were supposed to be derived.” I will take the liberty of suggesting, whether the solid argument of this distinguished writer will not appear to be better sustained by deriving the word *πυρ-κων* from *πυρα*, *quasi τρεη*, as expressive of *the Sun*, especially when we shall have compared the remainder of this argument, than either from *πυρ*, in the vulgar sense of *fire*, or from *Pur*, as it is here divided, uniting the Egyptian article with the Phœnician or Hebrew root *רר*, *ur*.

But (to return to our argument) in thus assuming *πυρα* for the original word from whence the word *πυρ* has been formed by elision, I need scarcely remark that we are not universally to consider the nominative case of every Greek and Latin word as its radix \*. This is so obvious as not to have escaped the observation of the ancients, whose etymological exercises, nevertheless, are in general as puerile, as the ignorance of the sources to which they should have applied, was consummate. Varro refers to the above principle when he observes, “recto casu quem dicimus *impos*, obscurius est esse a *potentia* quam cum dicimus *impotem* †.” The fact is, that when custom (or whatever cause) had established a certain *taxis*, or order, in the language, every foreign word adopted was marshalled into such rank or place, as its native figure, or the habits of those who adopted it, determined.

And this being the case, I conceive the word *πυρ* may have been formed by elision of the final α, by the βραχυλογία, or curtailing practice, of the ancient Greeks ‡

\* “The nominatives (says Mr Bryant) have in numberless instances suffered a change in termination and we must necessarily apply to the oblique cases, in order to investigate the radix *Analysis of A Myth* Vol II p 355 See also Vol I p 176.

† *De Ling Lat* l 4 p 4

‡ Δωριων μὲν τὴ συνθεσι τῆς βραχυλογίας ἡλλοιψῇ περὶχρήσται, τὸ δὲ μ α λὶγὼν δὴ—το οπισθὰ ἀφ— το τα το αὐτῆς *De Homeri Dialect* Plut (vel Eustath)—See also Strabo, l 8 p 559 Where he produces instances of words curtailed, καλὰ ἀποκοπῇ On which place Ca-faubon observes, “Plutarchus fieri hoc ait καλὰ συνθεσι Δωρ ὡς βραχυλογία” sicut et grammatici annotarunt Dorienfes esse οὐλοφραδεῖς καὶ βραχυλογον —Sed et apud Latinos voces istiusmodi reperiuntur

Before I proceed farther in this investigation, I shall here produce the judgment of Plato on the exotic origin of the word, and I shall hope to shew in the sequel, how remarkably the evidence of philological research corroborates his opinion

In his *Cratylus*, in which the original signification of words is the chief object of the dialogue, Hermogenes proposes to Socrates several words, and, among others, the word *πυρ*. To which Socrates replies, “in respect of *πυρ*, I am in doubt,”—*το πυρ ατις*. Presently, however, he delivers his opinion in the following manner: “I think, (says he) that the Greeks, especially such of them as lived subject to the dominion of foreigners, adopted many foreign words, so that if any one should endeavour to resolve those words by reference to the Greek language, or to any other than that from which the word was received, he must needs be involved in error.” And he concludes by particularising *πυρ*, as of the number of those foreign words.

Now, this being the judgment given by Plato of the exotic origin of *πυρ*, it remains for me, on *the assumption* that the word *πυρ*, formed from *πυρα*, is no other than the Egyptian *πρη*\*, to shew

\* It is well known that the ancient dialects of Greece and Italy used the *u* for the *i*, as *βυβλος* for *ββλος*, &c. Quintilian, l. i. c. 7 “*optimus, maximus, ut mediam i, quæ veteribus u fuerat, acciperent*” At a still earlier period it is probable that the *i* was used, which was afterwards changed to the *u*. Knight on the *Greek Alphabet* p. 133. The Roman *y* seems to have had a relation to both these vowels, for the words *purus* and *pyra* are both from the same root

“*Quum voluit puro fulget in orbe dies*” OVID

first, *how* the signification of that word *could have been extended* so far as to embrace both the notions of *fire*, and of *the sun*; and secondly, to shew that, *in point of fact*, it had originally both those significations in Greece.

“ — — — — — *Soles*

“ Admittunt *puros*, et sine *fæce* diem.” MART.

“ Regia *solis* erat sublimibus alta columnis,

“ Clara micante auro, flammæque imitante *pyropo*.” OVID.

Lennepe denies the word *πυρ* to be exotic, and assigns this unsolid reason: “Voces Orientales, *ignem* indicantes, *ψν*, *esch*, similesque, nimium quantum videntur distare, quam ut *inde* Græcum *πυρ* commode depravari potuerit.” But that which is true of *ψν*, &c., is not therefore true of *πυρ*.

[*To be continued.*]

*Paraphrase of Sir WILLIAM DUNKIN's Latin Epitaph on Sir WILLIAM JONES, given in OUSELEY's Persian Miscellanies, p. 185.—By EYLES IRWIN, Esq., M. R. I. A.*

SKILL'D in the laws, and faithful to their sense,  
Who still wouldst grace, but rigour ne'er dispense:  
Second to none in Virtue's hallow'd page,  
And far the foremost in a learned age.  
Go! where to spirits of thy race alone  
To reach sublimer wisdom can be known.

از تاریخ اعظم کوفی

---

اهل مرو چون دانستند که او گریخته از فارس بدین حدود رسیده است اورا  
اسماتت کردند و اهانت گفتند و می خواستند که اورا بگیرند و بکشند پس بطنجطاخ  
ملک ترک نامه نوشتند که بادشاه عجم از بش عرب بگریخته و نزدیک ما آمده  
است و ما اورا هواخواه نیستیم و ترا از دوستر مبداریم و میخواهیم که نزدیک  
ما ای تا اورا از هم بگذاریم و شهر بتو تسلیم کنیم

چون نامه مرویان بر طنجطاخ بادشاه ترک رسید قصد مرو کرد و با لشکر  
انبوه بجانب مرو روان شد چون بزجرد از آمدن طنجطاخ و لشکر وفوی  
ناخت در نیم شب از سرای که فرو آمده بود تنها بیرون آمد و هیچکس از غلامان  
و خدمتکاران همراه او نبود و نمی دانست که کجا رود باز راست برفت روشنای

*The Flight and Murder of YESDEJHERD, the last  
Persian Emperor of the Sassanian Dynasty---  
Translated from the Persian of Ahmed Ibn  
Asem of Cufa by the Rev. B. GERRANS.*

---

WHEN the inhabitants of Merou knew that he had fled from Persia, and come to their province for protection, they excited a tumult against him, treated him with disdain, and endeavoured to apprehend and put him to death. For this purpose, they wrote a letter to Tanjtauck \*, a Turcoman Prince, intimating, that the King of Ajem †, who had fled from before the Arabs, was come to them, that they had no desire either to favour, or protect, him; that they preferred Tanjtauck before him; and desired him to come to them, that they might throw off their allegiance, and deliver up the province to him. As soon as Tanjtauck received this letter of the Merouans, he complied with their request, and marched with a numerous army towards Merou on the day following. Yesdejherd having received information of his coming, left the caravanfera where he had halted, and departed at midnight, unaccompanied either by pages or attendants. As he travelled on without any certain destination, he

\* Tanjtauck is called by Abil Pharage طرخارم Turchan.

† Ajem, Persia, used in this place contemptuously.



دند بر کنار حوی آب مرو روی بدان جانب نهاد مردی را دند که آسا سبک را کار  
معمود

بر دحرد بردنک او رفت و کعب می مردی نامردم و دسمی دارم ار او ترسانم یک  
امست مرا بر خود میانی ده و در جانب حوس نگاه دار که فردا حیدان بنو مال  
دهم که آسوده کردی آسپانان کعب دران آسا خانه برو و می ناس بر دحرد دران  
خانه سد و ار فکر و تردد سربهاد و در حواب رفت علامان آسانان حوی  
بدیدند که او حواب کرده و عاقل در استراحت رفت برو حوب برداستند و بدو حواله  
کردند و بگستند و هر چه با او بود آریسه و سمنه و تاج و حامه برداستند و بای  
او بگرفتند و کسادکنان در آب انداختند دیگر رور که طمططاح در مرو آمد  
اهل شهر بطلب بر دحرد شدند و در هرحانب او را می طلبیدند انفاق بران آسانان  
رسیدند و بر دحرد سهرنار ار او رسیدند آسانان کعب ار او خبر ندارم علامی بسم  
پوس سن آمد ثار حواب بگوید اهل مرو ار او بوی خوش آمد و او را بگفتند حامه

perceived on the right-hand side of the road, near the margin of a standing piece of water, not far from Merou, a light, to which he directed his course, and when he came up to it, saw a miller, whom he thus addressed: I am an unfortunate man, and have an enemy, whom I greatly fear; give me an asylum for this one night, and for my protection I will give thee these clothes, ornaments, jewels, and money. The miller replied, go into the mill-house, and remain there. Yefdegherd accepted the invitation, entered the house, and, overwhelmed with care and anxiety, stretched himself along, and fell asleep. When the miller's slaves saw that he was thus imprudently reposing, they took up a large club, and murdered him as he lay; then stripping him of his clothes, embroidered with gold and silver, his jewels, ornaments, and Tiara\*, drew him out by the feet, and threw him into the mill-pond†. On the day following, when Tanjtauck came to Merou, he found the inhabitants of that city seeking the unfortunate prince on every side, and happening by chance to come to the same miller, they inquired after Yefdegherd, the emperor. The miller answered, I know nothing of him, the boy in the woollen garment will explain. The Merouans then observed a boy reeking with the most exquisite ointments, and

\* تاج This word I have translated Tiara, because the ancient kings of Persia never wore a crown

† Some Asiatic historians inform us, that this unfortunate monarch fell in the battle, others, (among which is the Arabian historian already mentioned,) that he was killed at the miller's door, by some of the enemy's cavalry. Great as the authority of Abil Pharage may be, the circumstantial account which Ahmed Ibn Afem gives of the expedition against Persia, the heroic actions of a Persian prince, and other chiefs who fell in that bloody and decisive battle which subjugated their country to the Moslems, inclines me to give the preference to the Cufæan manuscript

بزدجرد که بعطر و طیب معطر بود از بغل او بیافتند دسکران را همپرس جمله  
تفحص میکردند و از بغل هر کدام نسانی ظاهر میشد سباست آغاز کردند غلام  
اسبابان حال باز گفت طنچطاخ کسانرا در آب انداخته تا تفحص کند کسان  
در آب درآمدند و بزدجرد را مرده در آب باز یافتند و بش طنچطاخ آوردند چون  
طنچطاخ پادشاه بزدجرد را مرده بدید بسیار بگریست و فرمود تا خوشبوی برو  
باشیندند و او را برسم پادشاهان کسان گفتن کردند تابوتی نهادند و بجانب  
فارس روان کردند تا او را آنجا که خاک پادشاهان کسان باشد برسم پادشاهان  
دفن کردند و حکم کرد و اسبابان و غلامان را بکشتند

perfumes, and dressed in the Persian prince's clothes, which they recognized, and tore from him. Being now convinced of the treachery, they soon discovered other accomplices, whom they questioned; but finding them obstinate, proceeded to a more effectual examination, by torture, upon which the miller's boy confessed the whole matter. Tanjtauck then sent some men into the pond to search for Yefdejherd, whom they found, and brought out to him. When the Turcoman prince saw the dead body of the murdered emperor, he wept bitterly, and commanded it to be sprinkled with sweet odors and perfumes, wrapped in fine linen, put into a coffin, and carried back to Persia, that his ashes might be mingled with those of his royal ancestors, and be buried with all the honours and ceremonies of preceding emperors. After this, he commanded the miller and his slaves to be put to death.

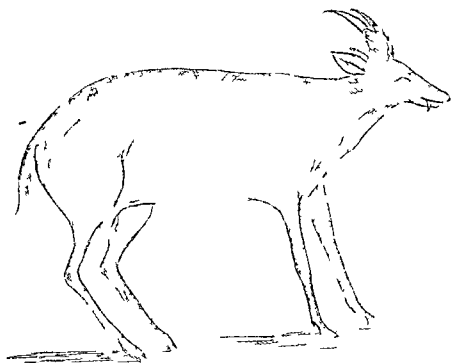
## *Musk Deer of Napal.*

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FOR the communication of the original drawing, made in India by an artist of that country, (from which the annexed engraving has been taken) and the following particulars of the Musk Deer of Napal, the Editor is indebted to Colonel Ironside

	Feet Inches	
Length from between the ears to the setting on of the tail	2	4
Height - - - - -	2	0
Length of the head - - - - -	0	7
— of the ear - - - - -	0	4
— of the tail - - - - -	0	6 $\frac{3}{4}$
— of the teeth - - - - -	0	2 $\frac{1}{8}$

The hair very bristly and thick, of two inches long



MUSK DEER of NAPAL

*On the Antiquities of Persepolis, Istakbar, or  
Chebelminar.*

---

I HAD designed to offer for insertion in the present number of the ORIENTAL COLLECTIONS, some remarks and conjectures on the ruins of Persepolis, but from a consideration of the bulk to which they have insensibly swelled, I am induced to reserve them for publication as a separate Essay, or as part of a considerable and very extensive work on the General History and Antiquities of Persia

In presenting the following hasty sketch, the result of my inquiries on a subject already handled by so many learned men, I am aware, that, however supported I may be by Orientalists, I expose myself to the animadversions of several antiquaries who esteem the Greek and Latin historians as alone worthy of belief, and disregard the evidence of Eastern authors even on the traditions of their own country. I shall not, however, hesitate to declare myself dissatisfied with the various conjectures hitherto offered on the origin and history of the Persepolitan remains by those ingenious writers who discover in them the vestiges of Egyptian or Chinese architecture, of temples dedicated to Sabean or Magian rites of worship, or of an edifice erected merely in honour of the Royal Mausolea These con-  
Z 2

tures, and all the classick authorities on the subject, I shall examine in the future publication announced above, and declare my own opinion that *Firdausi* alone may serve as interpreter of the Sculptures \*, and as our guide among the venerable ruins of Persepolis. This opinion I conceived on my first perusal of that poet's incomparable *Shah-Nama*, or *History of the ancient Persian Kings*; and I am confirmed in it by the testimonies of various travellers, from whom we learn, that the figures cut on stone are explained by the inhabitants of the place as representations of some events recorded by the Persian Homer. I should far exceed the bounds which I have prescribed to myself at present, were I to adduce from Herbert, Mandelslo, Olearius, Chardin, Kämpfer, Le Bruyn, Niebuhr, Franklin, and others, all the evidences in favour of my opinion: the engravings given by some of those travellers sufficiently corroborate it. A considerable part of the ruins is still called the "*Throne*" or seat of "*Gemshid*†," the erecting of which is fully described by *Firdausi*. The fire-worship introduced by *Houfeng*, and the religious ceremonies of *Zeratusht*, or Zoroaster, are clearly described by the sculptor and the poet. The figures of monstrous animals, I have no doubt, express *Firdausi's* *Azbdebas*, *Deeus*, *Simorghs*, &c. The *procession* seems to commemorate the rites and feast of the *Nuruz*, instituted on the spot by *Gemshid*. The combat of a hero with a hideous creature, carved on the walls, and represented on

\* I allude not, in this place, to the *inscriptions* hitherto undeciphered, although I am not without hopes that a key will be soon discovered which shall enable us to unlock those repositories of treasures so long concealed



many Persepolitan gems, appears to be no other than the celebrated *Rustam's* battle with the *Deev Arzbenk*, or *Deev Sepeed*, with which all readers of the *Shah-Nama* are so well acquainted

It is not only at *Istakbar* that *Firdausi* may serve to explain the ancient monuments of Persia. The castle of the White Giant, or Demon, (the *Deev Sepeed* above mentioned) was seen by Father Angelo\* and at the place which the inhabitants call *Naksh-e-Rustam*†, (or *Rustam's* image), that hero is found with a female, and a small figure, which, I am persuaded, represent his mistress, the fair princess of *Semengau*‡, and his son, (by her) the unfortunate *Sobraub*. In short, so exactly do the works of the sculptor correspond to those of the poet, that one would be induced to imagine either that the *Shah-Nama* had been composed on the spot as explanatory of the sculptures, or that the chisel had been guided by the verses of *Firdausi*.

But I shall demonstrate in the future essay, that a little before the time *Firdausi* wrote (in the fourth century of the Mohammedan æra) the ruins of *Istakbar* were visited by curious and illustrious strangers as monuments of antiquity — That they were visited by the poet does not appear either from his own works, or those of his biographers. To account, therefore, for the correspondence between the

\* *Gazophyl Pers* p 127

† نقش رستم

‡ سیمکان or, according to some copies of the *Shah Nama*, سیمکان *Sitem-gaun*, the latter reading Mr Ouseley has followed in the *Persian Miscellanies*, p 114, but I have reason to think the former more correct

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narratives of the *Shah-Nama*, and the sculptures of *Cheblminar*, we must suppose the same events to be represented in marble, which, after a lapse of several ages, the poet has recorded in his historick, though romantick, page, and this supposition gives authenticity to the ancient *Pehlavi* annals, from which, it is well known, the Persian bard compiled his inimitable poem. That *Cheblminar*, (or *Istakhar*) is the true Persepolis, has been doubted and denied by many. Of the identity I am perfectly convinced, and that the ruins now remaining, by some called *Khaneh Dara*\*, are those of the Royal Palace. and I shall hereafter trace the history of those interesting monuments of former ages, from the present desolate condition of *Cheblminar*† (improperly so called, since fifteen columns only are now to be seen entire) to the time when nineteen, and in a more remote age thirty-three columns were visible, from that period, (the twelfth century of the Christian *Æra*) when, if we may believe the geographer *Aledrisi*, *Istakhar* was the most flourishing city of Persia, to the beginning of the eighth century, when Arabick coins were struck there. I shall shew from various Persian writers, and particularly the author of the *Shirauz Namah*‡, and *Mirkhond*, (the most authentick as well as the most voluminous of the Oriental historians, and who has made *Ferdausi* his guide through all the early traditions), that *Istakhar* was the burial-place of the monarchs of *Iran*, the metropolis of that country, when Alexander, on the death of Darius, was invested with the imperial power, and sat there (to

\* خانه دارا the house of Darius—Kæmpf 325

† چهل منار forty columns, or pillars

‡ A most curious and valuable manuscript, illustrating the antiquities and topography of Persia, of which I have reason to believe that there is but one copy in Europe

use the words of our writer) “on the throne of *Kaiumers*, and of *Kaikobad*;—“for,” says another more ancient, “*Istakhar* has always been the residence of Persian kings.”

*Chehlminar* of the present day is known to be *Istakbar*, and *Istakbar* by Oriental records is proved to have been the seat of empire, the metropolis of Persia, where Alexander sat on the throne of his vanquished foe, the burial place of the ancient kings; in short, though nothing now remains but the ruins of its imperial palace, the Persepolis of classic history.

P. D. V.

*Account of CASHMERE.---Translated from the Persian of RAFIED'DIN, with Anecdotes of that Poet, by MAJOR OUSELEY.*

OF *Rafied'din*, the author of a very curious and entertaining *Divan*, I have not hitherto met with any other anecdotes than those scattered through his own works. We may thence collect that he was a native of Hindostan, and probably of that province called the *Dekkan*, which he delights to celebrate. It appears from the ode beginning thus,

با سپاه کراں همی آم

من از هندوستان همی آم

that he served in a military capacity ; and he boasts in a most extravagant manner of his own bravery and feats of arms, in another poem, where he describes himself as the hero *Rustam*, the Persian *Hercules*, “ standing between the ranks of warriors cased *cap-a-pie* in complete steel.”

صف رستم دلاری جور شد از سرتا یای در آهن —  
 رفیع مہارن ہرد و صف استادہ جور رستم

That he attached himself to the person of the illustrious emperor Akber, we learn from some other passages ; and from that monarch he received the reward of his poetical labours. “ When the *Divan* of *Rafia*, (says he, in the last tetra-stich of that work) “ was brought to a conclusion, the poet received gifts and favours from the monarch. It was compiled and written in the kingdom of the *Dekkan*, and finished in the year of the Hejira one thousand and ten\*.”

دوان رفیع جور با انجام رسبد  
 از حضرت بادشاہ انعام رسبد  
 در ملک دکن جمع نمودم و نوشت  
 در سال ہزار و دہ با تمام رسبد

His military services seem also to have gained him a very honourable distinction ; for the rich dress bestowed on him by the emperor, to which he alludes in the following line, was more probably earned by the sword than by the pen :

خلعتی داد بمن شاہ فلک قدر کبیر

\* Of the Christian Æra, 1601.

In a work of such magnitude as the *Divan* of *Rafied'din*, (which contains near 15,000 distichs), it is not to be expected that all the poems should possess equal merit. His style is not by any means sublime: the thoughts in many of his sonnets, and indeed the very words, are borrowed from the more celebrated poets; yet, in a multiplicity of instances, he exhibits a pleasing originality, which distinguishes him from the crowd of Persian versifiers, whose *Divans* in general contain little more than tiresome descriptions of Spring and its delights, in which the same images recur a thousand times, or incoherent rhapsodies, half amorous, and half religious. Though similar inconsistencies abound in the sonnets of our poet, who appears to have been at once a passionate lover, a zealous devotee in religion, and an enthusiastick admirer of beauty, (a combined character applicable, perhaps, to all the Persian lyrics), yet his *Divan* is peculiarly valuable, on account of the numerous local and historical allusions found in it;—anecdotes of men whom he had personally known;—descriptions of places he had travelled or resided in;—of curious objects he had seen, and of transactions in which he himself had been concerned.—All these relations bearing internal marks of the author's accuracy and veracity. The praises bestowed on *Cashmere* in the following extract will not appear exaggerated to the reader acquainted with the usual style of Oriental eulogium; according to which a temperate climate and fertile soil give any country a claim to the title of "*Paradise*;" or, *The Seat of perpetual Spring*:" and a moderate degree of beauty renders any damsel "*a celestial Hour*." The delights of *Cashmere* have been always a favourite subject with eastern writers, as the various flowery epithets which generally attend its

name sufficiently prove\*. After celebrating the cities of Lahore, Futtaghur, Barhampoor, and other places, Rafied'din proceeds in his 'Divan, (among the poems ending in the letter *r*) thus to sing the praises of the ever-blooming Cashmere:

مراقبتاد کز نوبتی سوي کشمیر  
اکر توکوش کنی شمه کنم تقریر  
عراق و هند و خراسان و فارس را دیدم  
نداده ام بهوا و لطافت کشمیر  
تمام سال از کشمیر تا حدود خطا  
هوا فصل بهار است و جای ابر مطبر  
کست و سبزه و صحرا و آبهای روان  
روان و طاق و محلهای خوب بر تصویر  
زهر طرف همه کوهست و چشمه سار و درخت  
منان کوه براز جوز و سبب و از انچه  
نشاط و عیش دران ملک بش از همه جا  
بعیش و ناز نشینند بر بساط حور  
تمام مردم کشمیر شال می پوشند  
چه از بزرگ نژادان چه مردمان حقیر  
چه کوم و چه نوسیم ز خوبروانش  
که در خیال و تفکر نباید و بغیر  
شکر لیان صبور قد سم رخسار  
بهر طرف که به بینی جو ما و بدر قمر  
کمند کبسو، مشکین دلربانش  
هزار حلقه بران همچو حلقه رنجه

\* رشک بهشت Cashmere, the country of perpetual spring. the envy of Paradise. جنت نظر with the aspect of Eden.



جوزلف را ز سر دلبري پرافشانند  
 ابريزد از سرهر مو هزار چار اسير  
 هزار يوسف مصري برارد از ته جاه  
 دهان تنک زلفخاوشان حور نظير  
 تمام شان نمکين و طربف بر زينت  
 تمام شان بچلاوت جو قند و شکرو شير  
 رفيع در قدم شاه اکبر غازی  
 رسیده بود بکشهر با محمد پير

“ I happened once to visit Cashmere: if you will attend, I'll give a description of that country. I have seen *Irak* and *India*, *Khorassan* and *Persia*, but no place equal to Cashmere in beauty and in excellence of climate. During the whole year, from Cashmere to the borders of Cathay, the air, tempered by gentle showers, has all the mildness of Spring; there are flowers, and green herbage, plains, and running streams; palaces, cupolas, and publick buildings, beautiful to view. On every side are rising grounds, chrystal springs, and lofty trees, amid mountains covered with nut trees, apple trees, and fig trees. Festivity and pleasure peculiarly abound there. In mirth and revelry the Cashmerians pass away their time on silken cushions. They all wear *shawls*, whether of illustrious birth, or of the lowest class. How shall I describe the lovely damsels of that country?—for in my opinion, the young moon is not equal to them in beauty;—with lips sweet as sugar,—in stature like the graceful pine,—fragrant as jessamin; whatever side you look at, those nymphs appear like the sun or moon;—a thousand secret snares, like the links of a chain, are laid in the waving ringlets of those fair *plunderers of hearts*. When these lovely nymphs loose their flowing tresses, a

thousand captive hearts issue from the point of every hair ! Here are innumerable youths handsome as *Joseph* \*; a thousand damsels with pouting lips, fair as *Zeleeckba*, and charming as the *Houries*; all fresh, young, and blooming; all in sweetness like sugarcandy, sugar, and milk. *Refia*, in the train of the victorious emperor, Akber, visited Cashmere, in company with Mohammed Peer."

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*Ode of KHOSROO---Translated from the Persian.*

*To the Editor of the ORIENTAL COLLECTIONS.*

Dear Sir,

The following poetical version of a favourite ode of Khosroo was communicated to me some years ago by an elegant Persian scholar, since dead; who, had he been spared to his country, would have graced her with his talents as he has honoured her with his arms. This Ode, he said, was translated, with many others of *Hafiz*, *Sadi*, and the more distinguished Eastern Poets, by a brother officer who had made a most rapid proficiency in the Persian and Bengalee languages, and with whom he resided a considerable time at Benares. The reader will, no doubt, join with me in hoping,

\* Of Joseph, whom the eastern writers suppose pre-eminent in beauty, and *Zeleeckba*, (Potiphar's wife), the romantick story is beautifully related by Jami, and several other Asiatick poets. The well in which he had been concealed is alluded to in the original couplet of Rasied'din.

that this gentleman has met with a more happy fate than his unfortunate friend ; and in seriously lamenting, that this beautiful little poem is marked only by initials, as the name of one who could so admirably infuse the ease of Persian poetry into his native language, cannot but be esteemed an ornament to general literature.

*Manchester,  
May 5, 1797.*

LYRICUS.

غزل از دیوان امیر خسرو

\* هر شب منم قتاده بکرد سراي تو  
هر روزاه و ناله كنم از براي تو

جانان با این شکسته دلم بیوتا مشو  
عمری گذشته تا شده ام اشغالی تو

هر چند ریزه ریزه شود استخوانم  
باشد هنوز در دل ریشم هوانتو

\* Of the former beginning with this couplet, the Editor finds various readings in his own MSS. and others which he has consulted. The literal translation of the lines here given is as follows :

Every night am I prostrated at your doors ;  
Every day do I sigh and complain of you.  
Oh, adorable object ! be not unfaithful to this broken heart —  
An age is departed since I became your admirer.  
Though my bones were to moulder into dust,  
The love I have for you would still remain in my wounded heart.

Night spreads her balmy wings around,—  
Yet not for me her opiate dew :  
Prostrate I kiss the hallowed ground,  
Which leads to rapture, love, and you !

Day to each wretch diffuses light,—  
Yet not for me his genial ray :  
Despair survives the wretched night,  
Blackening with sighs and tears the day.

Nor pity moves that heart of stone,—  
Nor sighs, nor tears, their victim save :  
Tears which my earliest youth have known,  
And sighs which court a peaceful grave.

Scatter my dust, ye winds of death !  
Bring peace to wretched Khofroo's heart—  
In vain—alas !—departed breath  
Shall no kind balm to Love impart.

J. P. W.

*Hebrew Verses.*

---

THE following Hebrew lines, (of which a poetical translation would be acceptable) were communicated by the Rev. Mr. Gerrans, who received them some years ago from *Rabbi Abraham Depaz*, and are, as Mr. Gerrans believes, the composition of that ingenious Jew.

אל יתהלל אדם גביר  
כי אחרי דרגא יבא תביר  
אדם עניאל יאנח  
בי אחרי טרחא יבא אתנח

*Remarks on the Poetry of HAFEZ\*.*

---

AMONG the Persian poets, few are more worthy of being generally known than *Hafez*; none are more interesting to the scholar and searcher into eastern manners. The terse morality of *Sadi*, and the lofty, the sublime language of *Firdusi*, claim and deserve the highest place in our esteem: but the *Divan* of *Hafez* will always be the more popular work; and his sweet simplicity and polished numbers must charm the most phlegmatic reader. In his works we may discover the private life of a Persian, become acquainted with his turn of mind, his thoughts and occupations; and learn many curious fashions disregarded by graver authors. His fame throughout the East (where a crowd of imitators has sprung up in every country), is a powerful evidence of his merits: and his importance in Persia was rarely equalled, and never exceeded in the darkest ages of superstition. Statesmen and warriors have not infrequently stooped at his tomb, and rested their hopes on the decisions of the mysterious volume. Even the savage *Nadir* confessed the inspiration of the poet; and yielding to the prejudices of his soldiers, perhaps of himself, he treated the oraculous answer as the surest presage of victory. In

\* The Editor has reason to hope that these Collections will be enriched by future communications from the author of the present essay; who, in intervals of relaxation from his academick studies, may indulge in the Oriental luxuries of the Bodleian, and the other Oxonian libraries.

the correspondence of Asia, where poetry is intermixed with prose, the distichs of Hafiz are often applied to the various vicissitudes of life, and both the scholar and the traveller will receive advantage from the study of this engaging poet.

I have dwelt the more on the merits of a favorite author, hoping to convince the world, as I have been long convinced myself, that a publication of the Persian text with useful notes, and an accurate translation, would do more than a thousand essays to the diffusion of Oriental learning. All will allow that the scarcity of manuscripts, and the paucity of printed books, are the principal obstacles to its attainment: few are willing, or able, to remove them. It may be thought, that he who first called attention to its utility, would likewise be the first to undertake it. If any such there be, I think it my duty to undeceive them, by assuring them that my only object is to stimulate the industry of others. Were I not at present engaged in a laborious work on the interesting kingdom of *Iran*, a consciousness of my defects would teach me to shrink from the attempt. The most sanguine might be deterred from a task that holds up certain toil with distant and doubtful recompence. - Yet, however politics may have engrossed the public mind, I cannot but conceive such a work more lucrative than is generally supposed. Surely there are many in this country to whom the Persian language is familiar, and who, like me, breathe an anxious wish that it was known and valued as it merits. All such would come forward as *subscribers*, many as *patrons*, of the design, and several, to whom even the name of Hafiz is unknown, would be curious to trace the notions and sentiments of an Eastern poet. The manuscripts in the British Museum, and pri-

vate collections, as well as the public libraries of the universities, might be collated and referred as a criterion to some valuable and approved copy. The learned in Bengal were so fully persuaded of his importance, that Hafez was one of the first that came from the Calcutta press. So eager was the demand, or so small the number of impressions, that few found their way out of the country; and in England this edition is as scarce as the most precious MS. The notes ought to be few, but useful. They should explain the customs of the country, clear up difficulties in the text, and introduce us to those events and persons, historic or mythological, that gave birth to the author's allusions. An essay might be prefixed for the discussion of his poetical merit; and similar passages from Greek and Latin poetry might be occasionally contrasted with the Persian. The labor of translation comes next; nor is it less arduous, or to be less regarded, than the former: it is an office that must be exercised with the greatest care and delicacy; every word must be maturely weighed, every thought be properly expressed, at the same time, he must preserve the spirit, as well as the meaning, of the writer; and support an easy and pleasing versification. To transfuse the spirit of the original into our language, rather than his mere expressions, is the advice of Horace, and the authority of a great name has sufficed to perpetuate the precept. From that time, to the present, it has been re-echoed by every critic; but I cannot but think accuracy is a higher and far more indispensable qualification. Horace's rule is a judicious one, that has been too often perverted for the sake of introducing new thoughts, and sacrificing the author's merits to the taste or convenience of the translator. They are not aware that it requires genius to contract or amplify, that it is



difficult to subtract from, or add to, an idea without making it obscure or weak. Too hasty to be correct, or too desirous of improving, they fall into the opposite errors. The one sink into oblivion, while the other possess every merit but that of resembling their original.

It is evident to all, notwithstanding the Persian excels the English in conciseness, that when two short lines are lengthened into four, six, or even eight, in the translations, that many epithets must be profusely added, many thoughts amplified, and many inserted to supply the deficiencies of the original. It may be objected to this plan, that there is no merit in binding ourselves with shackles that cramp and confine our efforts, and which all the address of Hafez is not always able to conceal. Next, that this jingle is displeasing to an English ear, and that our language is much more averse than the Persian, from the perpetual repetition of the same sounds. To the first, I answer, this is a defect inherent in the subject. Certainly I would not recommend this unwieldy burthen to the English poet; but we are not now discussing the merits of the *gazel*, we are only attempting to make it known to the European scholar; and I confess, that to me the most wretched daub, if it conveys a likeness, is preferable to the portrait of the first master, when I can no longer discover it to be a copy. The next objection bears almost in an equal degree against the Italian stanza, which, though destitute of the ease and elegance of heroic verse, is successfully employed in the lower species of poetry. In the short ode we shall rarely be at a loss to find an adequate number of rhymes, in the longer we may discover some features not so very dissimilar to the Persian. The

vate collections, as well as the public libraries of the universities, might be collated and referred as a criterion to some valuable and approved copy. The learned in Bengal were so fully persuaded of his importance, that Hafez was one of the first that came from the Calcutta press. So eager was the demand, or so small the number of impressions, that few found their way out of the country; and in England this edition is as scarce as the most precious MS. The notes ought to be few, but useful. They should explain the customs of the country, clear up difficulties in the text, and introduce us to those events and persons, historic or mythological, that gave birth to the author's allusions. An essay might be prefixed for the discussion of his poetical merit; and similar passages from Greek and Latin poetry might be occasionally contrasted with the Persian. The labor of translation comes next; nor is it less arduous, or to be less regarded, than the former: it is an office that must be exercised with the greatest care and delicacy; every word must be maturely weighed, every thought be properly expressed; at the same time, he must preserve the spirit, as well as the meaning, of the writer; and support an easy and pleasing versification. To transfuse the spirit of the original into our language, rather than his mere expressions, is the advice of Horace; and the authority of a great name has sufficed to perpetuate the precept. From that time, to the present, it has been re-echoed by every critic; but I cannot but think accuracy is a higher and far more indispensable qualification. Horace's rule is a judicious one, that has been too often perverted for the sake of introducing new thoughts, and sacrificing the author's merits to the taste or convenience of the translator. They are not aware that it requires genius to contract or amplify, that it is

difficult to subtract from, or add to, an idea without making it obscure or weak: Too hasty to be correct, or too desirous of improving, they fall into the opposite errors. The one sink into oblivion, while the other possess every merit but that of resembling their original.

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idea of *occasional* changes might perhaps be adopted with success. In subjoining the specimen, I may expose myself to the laughter of the critic: he will call it lifeless, dull, prosaic. I confess, I myself think it such; but I think, at the same time, that it is an accurate and faithful copy. He must remark the surprizing affinity between the English and Persian that can admit of *so literal* a translation. The nature of our language has often forced me to be conciser than I wished. Nothing, I may say, has been added: whatever I could, I have preserved. I have only to add a fervent wish, that the translator of Hafez may unite my accuracy with a more poetical spirit.

SHIRAZI.

---

*Ode of* HAFEZ.

Without our girl or glass, the rose  
Or jocund spring no joy bestows.

Without the lark's\* sweet note, the grove  
Nor mazy garden joy bestows.

Without the tulip-check'd the flower,  
Or waving pine no joy bestows.

Yet fugar-dropping lips are vain,  
Unless a kiss that joy bestows.

\* *هزار* and *بلبل* are often contrasted with each other; the former seems to approach nearer to our woodlark, the latter to our nightingale.

Wine and rose-bowers charm : yet they,  
Without our love, no joy bestow.

Without the glow of living charms,  
The painter's art no joy bestows.

Hafez ! thy life's a wretched coin †,  
That, at the feast no joy bestows.

† This expression alludes to the eastern custom of scattering money among the people at coronations and solemn festivals. Milton (*Par. Lost*, B. 2) makes beautiful mention of this fashion, which prevailed not only in courts, but at the marriages and private entertainments of the opulent.

غزل از دیوان جامی

---

دوش چشم من بخواب و بخت من بیدار بود  
شب همه شب مونس جانم خیال نار بود

لذت شہرنتی گفتار او در حان بماند  
الله الله آن چه لبهای شکر گفتار بود

وہ کہ رفت از خاطر من در خواب با من ہرجہ گفت  
کرجہ کار من ہمہ شب تا سحر تکرار بود

روز در چشم شب تہرہ ست بی رخسار او  
ای خوں آنروزی کہ چشم من بر آن رخسار بود

خواب خوش بادت جلال ای دیدہ جورں جامی بخواب  
دہد امشب آنچه عمری بپیر آن بیدار بود

*Persian Sonnet, from the Divan of JAMI.----*  
*Translated by Major OUSELEY.*

---

LAST night my eyes being closed in sleep, but my good fortune  
awake,  
The whole night, the live-long night, the image of my beloved  
was the companion of my soul.

The sweetness of her melodious voice still remains vibrating on my  
soul:  
Heavens ! how did the sugar'd words fall from her sweeter lips !

Alas ! all that she said to me in that dream has escaped from my  
memory,  
Altho' it was my care till break of day to repeat over and over, her  
sweet words.

The day, unless illuminated by her beauty, is, to my eyes, of noc-  
turnal darkness ;  
Happy day ! that first I gaz'd upon that lovely face !

May the eyes of JAMI long be blest with pleasing visions, since  
they presented to his view last night  
That object, on whose account he pass'd his waking life in expect-  
tation.

*Turkish Sonnet by BAUKY.*

باقی

---

جنگ چون ناله دمساز اولدی  
سازلر اسچره سرافراز اولدی

ماه‌دون جهره<sup>\*</sup> زیبایي نکار  
جشمی و ابرویله مستاز اولدی

کم بالمزدي درونم رازن  
آه کیم کوزباشی غماز اولدی

دل کرفتار سر زلف اولدی  
صبر سربتجه شهپاز اولدی

باقیا مهرو وفاسی او مهک  
چوق طمع اندک از اولدی



*Persian Sonnet by ANVARI.*

انوري

---

مرا وقتی خوشست امروز حالي  
قدحها برکتید و جگره خالي

که داند تا چه خواهد بود فردا  
بزن زود بباور باد حالي

زهی دلسوزتر از سوز هجران  
می خوشتر ز شبها و صالي

ز طبع خود بخواند کشت کردون  
اکرز و شکر کوبی با بنالي

قدح بر دست من تا بنوشم  
بباد مجلس صدر المعالي

... ..

## Miscellaneous Plate.

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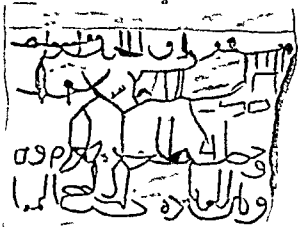
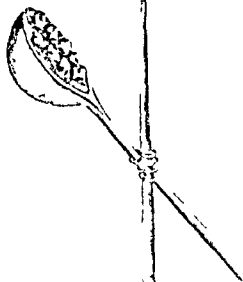
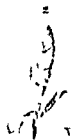
FIG. 1. A machine for the projecting of stones into a place besieged, from a painting in a very ancient and valuable copy of the *Shah-Namah*—in possession of the Editor.

Fig. 2. Explained in page 116.

Fig. 3. Inscription on a Seal, from a Waxed Impression—in possession of the Editor.

Fig. 4. From a Manuscript Journal, or Common Place-book, of the celebrated *Kæmpfer*, preserved in the British Museum, (Sloane's Collection, No. 2923), where the following account of this figure is given: "*Inscriptio laminæ Martis a collo gestatæ ab Arabe, penes Abicheam, (a viro vulgari Arabe ni fallor).*"

Fig. 5. Inscription on a Stone, preserved in the British Museum: the letters are in relief, the Stone nearly 1 foot 8 inches square.



## Queries and Notices.

---

To the Editor of the ORIENTAL COLLECTIONS.

SIR,

Being as yet only a smatterer in Eastern literature, I must plead ignorance in apology for troubling you and the learned readers of your Collections with my queries.—The celebrated Poet *Ferdusi* near eight hundred years ago compiled his great historick poem, the *Shah-Nameh*, from an ancient volume of Persian Records which escaped the general destruction of books under the Mohammedan conquerors. In what character (for the language is said to have been *Peblavi*) was that volume probably written? Was it the character of which Hyde has given a specimen in his “*Religio Vet. Persarum*?” or that *Peblavi* of which an alphabet is given in “*De Fatis Lingg. Orient. Comment.*?” or that character found on the coins explained by the most learned *De Sacy*, and on the gem deciphered by Major Ouseley in the preceding Number of the Oriental Collections?—In the English translation by Stevens (p. 98) of *Teixeira*’s Spanish History of Persia, the following passage occurs, on the ancient characters of that country being so perfectly supplanted by the Arabian, “that there is not at present (about 1590) one man in Persia that understands their ancient letters: for having often seen some plates of metal, with ancient inscriptions on them, I have made inquiry after the meaning of them; and men well

versed in their antiquities, and very studious, have told me, that was *Forz Kadin*, after the old fashion, and therefore I should find no man that understood it.”

I have two objects in quoting this passage: one is, to be informed whether *Teixeira* alludes to the characters which I have above mentioned belonging to the Pehlavi, or to the strange Persepolitan characters belonging to some dialect yet unknown? The other is, to learn the literal meaning of the words *Forz kadin*, which, I confess, I have hitherto been unable to ascertain though assisted by various dictionaries?

Feb. 27, 1797.

I am,

SIR,

Your obedient Servant,

L. D.

*To the Editor of the ORIENTAL COLLECTIONS.*

SIR,

The poet Virgil, speaking of the first inhabitants of Italy, tells us,

“ *Ænotrii coluere viri* ”——

And though, from the manner in which he mentions it, it seems to have been no secret to his contemporaries, I have never met with any European author that was able to inform me who these *Æno-*

*trians* were. If you will be so kind as to clear this difficulty in your next number (the word being evidently of Asiatick etymology) you will oblige

Your humble Servant,

March 21, 1797.

A SUBSCRIBER.

A very ingenious correspondent, who seems perfectly acquainted with the language and literature of Germany, enumerates a multiplicity of works in every department of science which have appeared within a few years in that country, and which are here almost totally unknown—among others, many learned and valuable treatises on Eastern antiquities, philology, history, &c., with which we are as little acquainted in England, as if they had been written in Arabick or Coptick instead of the German tongue. The works of *Wabl*, *Tychsen*, *Herder*, *Heeren*, and other learned professors, deserve to be translated into every European language: and in particular, our correspondent proposes the late admirable production of *Heeren* as a subject for any English translator whose abilities can soar above an insipid novel, a ballad, or a childish tale; and he laments, that the precious time of several ingenious men should have been employed on these subjects, as they have proved themselves equal to tasks of much greater importance. The Germans, perhaps, by retaining the barbarous printed character, have given to their language (naturally not the most soft) an additional appearance of harshness. But the difficulty of the character may be conquered in a few hours; its uncouthness will soon become familiar; the excellent works which abound in the German language will amply repay any

trouble in acquiring a knowledge of it,—and we agree with our correspondent, in recommending the learned, useful, and interesting performance above mentioned, as one of which a translation, executed with judgement and fidelity, could not fail of being rewarded by profit and reputation

*To the Editor of the ORIENTAL COLLECTIONS*

SIR,

About a century has elapsed since the learned Hyde of Oxford devoted a considerable portion of time and study to that work intitled in Persian در صد Sadder, or, the “ *hundred doors* ” he, no doubt, considered this volume as a very precious remnant of antiquity, since he has made it the subject of a considerable part of his “ *Religio Veterum Persarum* ” Yet, succeeding writers seem to hold the Persian work in contempt, and after a perusal of *Hyde*, *Anquetil du Perron*, *Richardson*, the *Comment de Fatis Lingg Orient*, the admirable works of *M De Sacy*, and others, I am so perplexed with different opinions, that in satisfying my doubts on the authenticity of the *Sadder*, you, or any of your correspondents, will oblige

*New Bond St*  
*March 28, 1797*

H I

Whether the various works which have appeared in French and English, as continuations of the original Arabian Tales, known by

the title of "*Arabian Night's Entertainments*," are genuine or not, is the subject of inquiry from an ingenious correspondent : he wishes, also, to know whether there is any manuscript continuation of this work by Monf. Galland ; or whether the whole work, or its continuation, are to be found here in the original Arabick. To these queries we shall add that of another correspondent, and answer it : " Are the *Tales of Inatulla*, said to be translated from the Persian by Colonel Dow, genuine or not ? They certainly are : the original work is intitled the بهار دانش or, *Spring of Knowledge*. Colonel Dow has not translated above one third part of it. The avidity with which the English translation and French re-translation have been bought up, might encourage some ingenious Orientalist to give the remainder of these Tales an European dress.

A collection of Chinese books, amounting to 244 volumes, is (or was lately) to be sold at Paris ; containing a complete History of the Emperors of China ; Instructions in the Arts, Sciences, and Commerce ; Writings of the principal Philosophers, &c. This collection was brought to Europe by Governor LALLY, and was purchased by the late Duc de Chaulnes for One Thousand Louis.

The sketches of Turkish poetry, communicated by I. U. some months ago, are, by desire of the Author, reserved for a future number.



SUBSCRIPTION for the Four Numbers of the "Oriental Collections" for 1797, TWO GUINEAS. The price of each Number to Non-subscribers TWELVE SHILLINGS and SIXPENCE. Letters and Communications to be addressed to Major OUSELEY, No. 25, Upper Titchfield Street, London. This Work, and the "Persian Miscellanies," (price ONE POUND ELEVEN SHILLINGS and SIXPENCE), to be had of E. Harding, No. 98, Pall-Mall, London.

---

## ERRATA.

### No. I.

page line

63 7 for "capture of Coos" read "capture of Cyprus."  
 72 in the Plate of Musick, for *Juppah* read *Tuppah*.

### No. II.

page

122 to the Hebrew line add ארה

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FOR  
JULY, AUGUST, AND SEPTEMBER

1797.

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## No. III.

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# ORIENTAL COLLECTIONS.

1797.

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*The Route from Gombroon to Kirman in Persia  
---From a Volume of Miscellaneous Papers,  
collected by the learned Dr. HYDE, and now  
preserved in the British Museum, King's Li-  
brary. 16. B. III.*

THE way from Gombrone to Kerman is, 112.

1658.

March 4 From Gombrone to Damcoy is 2 leagues, good way,  
here we lay under great trees

— 5. From Damcoy to Chauch is 4 leagues, good way, flant-  
ing a little up from ye sea, heere we lay at the Rahdar's\*, noe

\* راهداری, Rahdar, a toll gatherer of the roads

provisions but hennies At 3 afternoon set out, from *Cbauch* to *Shameel* is 8 leagues, good and plain way, about 2 leagues is a well, where is 2 waies, take the left hand About 1 league farther is a large stone, where is 2 waies, one, the left hand, leads to the foote (of the) great hill near *Shameel*, and is much the farther way, the other, on the right hand, goes directly on to the place, but tis a difficult way, being a small path—noe provisions but hennies, here we took a guide to *Sherubarbe*

*March 6* From *Shameel* to *Sherubarbe* is 3 leagues, goe towards foote greate hill, till come to a fall like a dry'd river, and then strike directly up on the right hand, being very highe and steepe on both sides like a wall, but take left hand way, and at 2 leagues end strike up a small hill, and keep path till come to *Sherubarbe*, which stands on side hill on a small one, neare a small river, being pleas<sup>nt</sup>—all being bad way hitherto, noe provisions, here wee tooke a guide to *Tazeek*

— 7 From *Sherubarbe* to *Tangzandone* is 8 leagues, first on a very bad hill, and then through or betwixt many hills, where runs salt water for about 3 leagues, where is 2 waies, leave ye left hand, where continues ye water course, and take the dry on the right hand, till come to a place where on the left hand some height is 2 or 3 trees and a small spring of water, which is about 4 leagues from *Sherubarbe* 1 league farther is such another place, with a few young date trees and a small spring, where wee watered our horses, and after bath<sup>s</sup> set out again and came to *Tangzandone*, where is another small spring on the left hand over against 3 or 4 young



date trees, but noe house nor provissions ; all the way is very bad, being a desert ; not tree, house, nor bird, to be seen ; and we were forced to unloade to passe same place, great stones being so neare that it was not otherwaies passable ; last league or  $1\frac{1}{2}$  leg<sup>s</sup> over against hille, but not very bad. The watery way, 3 leagues from Sherubarbe, is a very dangerous way, where the water comes downe so violently at some times, that it carryeth away both horse and man, (not to be past in the *night*.)

*March 8.* From Tangzandone to Tazerke is  $5\frac{1}{2}$  leagues ; first 2 miles stony bad way, at end of which is a salt water river and smooth stony way, which you must keepe and not take a fare way on the right hand : and  $1\frac{1}{2}$  leagues farther is 2 waies amongst small hills, in good way ; leave the straight on and turn short on left hand, being good way till come to a hill wh<sup>ch</sup> is last leage ; here we bated for 2 or 3 houres : all provissions to be had, being a small village, and many date trees ; heere we bated in a garden under a tree.

From Tazerke to Dowlatabaud is 8 leagues ; wee sett out at 4 afternoone, and at 1 leag<sup>s</sup> end went over a great hill, and bad ; and for  $2\frac{1}{2}$  leag<sup>s</sup> farther good way, where wee rested in open aire, and early next morning went forward, and at 1 leagues end found 2 waies ; take the right hand through hills, and half league farther is a way straight on ; leave it and strike up hill on left hand, and for directly over a plaine, neare an old ffoort : all provissions at black Tents, neare the towne, which we see not, or rather went not into it, but lodged in small roome made with boardes.

*March 9* From *Dowlatabaud* to *Sheake-purrunda* is 8 leag<sup>s</sup>, goe straight over the plaine amongst the hills, all the way till come about 7 leag<sup>s</sup>, then strike directly on to the hills on left hand towards a small one, twixt 2 greater, under one of which, on the left hand, is the towne, but hardly to be seene, till come very neare it all provissions to be had, and pleasant springs, and a howse to lodg in

— 10 Heere at *Sheake-purrunda* we stayed almost a whole day, to *Dasht-obb* is 5 leag<sup>s</sup>

— 11 A hill at first setting out, all the rest very good way, strait over the plaine heere wee bated at a howse, and find it a pleasant place, being much plowd land and store of water, and all provissions From *Dasht-obb* to *Booft* is 6 leags keepe the roade till come to a river, and after crost it goe between two small hills, leaving one on the right hand, next to a tombe, (standing on small hille) but a good distance, soe on top the hill wee see a garden walle, which we went close unto and left it on the right hand, and soe struck towards further point, a small hill on left hand, in way where little path appears, till come to a small fall, and crost it, with a small slant, and so slanted it along till came to another small fall and large sandy roade, and soe along the roade till came a little higher up the banke on right hand, and kept the roade, being a small path, till came downe a hill and soe over divers small channells of water, which we passed in a darke night, this is a large towne, and much plowd land and water makes it pleasant—all provissions to be had

*March 12.* From *Booft* to *Obgirme* is 8 leag<sup>s</sup>. all over and betwixt small hills, but passable good way till come to the last two leag<sup>s</sup>. which appeared the worst by our going in a darke night; at first  $1\frac{1}{2}$  leag<sup>s</sup>. is 2 waies that on the left hand strikes to a small village 2 leag<sup>s</sup>. from *Booft*, where all provissions is to be had, and goes into the road-way hither. But the road on right hand strikes over a small river, and is the nearer way to *Kisfoone*, which is 3 leagues from *Booft*, where noe provissions are to bee had, nor howse to be seene, only a grove of trees, and much plowd land, and all the way is full of springs: heere is a hott water spring, very good (by report) to cure many diseases, but noe provissions, nor people here; within a mile of this place, strikes another path directly to *Negor*; and two leagues short of that place is a howse, at top a very small hill on left hand, to lodge in, but no provissions nor people; a little before wee came to that place, wee were forced to strike a little out of the ordinary way because it was topt with snowe.

— 13. From *Obgirme* to *Negor* is 7 leag<sup>s</sup>. the first 2 over and twixt bills, the rest over a great plaine, all very good way; about 2 leaugs after enter<sup>ed</sup> the plaine, wee found two waies, but left the fairest roade on left hand, and took a smaller straight on, by a small banke and bushes, which we kept till came hither, where hath bin a large towne, but now much decayed—all provissions to be had: we lodged in the Callanter's house.

— 14. From *Negor* to *Kerman* is 12 leag<sup>s</sup>. good way; at first keepe the right hand, till have past some hills, till come to the opening a plaine, where is 2 greates roads, leave that on the right

hand next the hill, and take that on the left, and soe twixt a few small hills, till come to open plaine, then strike directly to an old Carravanferay, which is about half the way, and soe on the roade directly to the hills to the norward, where stands *Kirman*, being walled about and much decayed.

	Leagues
To Damcoy - - - - -	2
To Chauch - - - - -	4
To Shameel - - - - -	8
To Sherubarbe - - - - -	3
To Tangzandone - - - - -	8
To Tazerke - - - - -	5 $\frac{1}{2}$
To Dowlatabad - - - - -	8
	— 38 $\frac{1}{2}$
To Sheak Puranda - - - - -	8
To Dasht-obbb - - - - -	5
To Booft - - - - -	6
To Ob Gurrum - - - - -	8
To Negor - - - - -	7
To Kirman - - - - -	12
	— 46
	—
	84 $\frac{1}{2}$

*Indian Songs----Communicated by Captain*  
**ASHWORTH.**

---

منخس غلام حسبي خان

کو طي کي هم کيتي بهابان خطر کي  
 نکلي نه کسي طرح سي يهه خار چکر کي  
 کلزار چيان هين رهى پا بال سفر کي  
 پتونچي نه تجيبي تک نه هوئ اني اي بير کي  
 چون کرکل بازي نه اهد هر کي نه اود هر کي

I have traversed horrid deserts, yet the piercing thorn of love remaineth fixed in my heart. I have travelled, and undergone various hardships, but have neither found a home, nor the object of my love. Like a shuttle-cock, I am not suffered to remain a moment in one place.

راک بهيرون خيال

بالموان اجهوان آبي تھاري کارن مين  
 هين سکرئ رس جا کي  
 تھون تھور کي ميت پروانا جانون کي بر ماي

I lie awake the whole night long, yet you do not come, my love  
You find a mistress wherever you go—I am ignorant who has seduced you \*.

راک الہانسہ

و شاہ وی رب ری واسطی من بی ای کل مہدی کہہ  
بہن سکدی من دردی اسی مردی دلبر کی سکھای ای بدری

For heaven's sake, my love ! listen to what I say ! I can scarcely speak ! I fear I'm dying !—Who has taught you to be so unfeeling ?

۴۶

حبال ہدی

مورا حیدہ حاشی بناری موری ذکی رشوں توری کروا  
کری لوسکر واسپج بناوں اور بھولی کی ہوا

My soul longs to clasp my beloved in my arms ! I will put on my ornaments, I will prepare the bed, and the garlands of flowers.

۱

مرد رنجد

مدا ہو بہکو انا انک دل کسکس کی اب حلکی  
لموکی بانکی مسکی مہمکی دل کی کاحل کی

\* In the Erotick compositions of Hindoostan, the address is generally from the lady

One poor heart is come to sacrifice itself to your beauties—to which shall it make an offering? to your lips, to your feet, to the miffy\* on your teeth, to your moles, or to your flowing locks?

\* A composition which stains the teeth

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*Translation of the Hebrew Verses given in No. II.*  
*p. 179---By the Rev. Professor MOODIE, of*  
**EDINBURGH.**

BOAST not, ye sons of Earth, when raised to power,  
For soon may Fortune hurl you from your height:  
Grieve not, though doomed to many a toilsome hour,—  
By toil you earn the balmy rest of night.

---

*Translation of the same Verses—By GRANVILLE*  
*PENN, Esq.*

BOAST not thy pow'r, O man of might,  
For downfal is the fruit of height:  
Thou man of grief, endure thy woes,---  
For after labour comes repose.

*Letter to W. OUSELEY, Esq. Editor of the*  
ORIENTAL COLLECTIONS.

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*Greenock—April 25:*

SIR,

The following verses possess no other claim to the attention of your readers than that of being literally translated. Had I been able to transfuse even a small portion of the exquisite elegance which distinguishes the originals into my version, they would not have required any apology.

I am,

SIR,

Yours, &c.

A. H.

---

*Impromptu by Sultan.ACBER.*

This Prince, whose mild and beneficent policy is still the theme of applause both to Musulman and Hindu, when engaged in hostilities with a neighbouring prince, directed a brave, but bigoted, *Rajeput* to conduct a body of troops across the Attock. This river, as its name indicates, is the bar, or limit, which no Hindu must



traverse; and the Rajeput represented the impossibility of his obeying the Sultan's orders. To this excuse, Acber replied in the following extempore verse:

- “ O'er every land great Rama reigns,  
 “ What bar, then, shall our steps controul?  
 “ That bar eternally remains,  
 “ Which circumscribes the narrow fowl.”

---

### VISARJONA.

The feast of *Durga* is celebrated in Hindustan at the autumnal equinox. The hymns addressed to the Goddesses are extracted from the Puranas, and many of them might vie with similar compositions of the Greeks and Romans. On the tenth day the statues are precipitated into the sacred river, and the verse sung at the moment of immersion is termed *Visarjona*, or the *adieu*. I subjoin a literal translation of the only one I can at present recollect.

- “ Bear hence, bright Goddess, thy immortal charms  
 “ In amorous Siva's thunder-darting arms:  
 “ But when the circling year again turns round,  
 “ Within our peaceful walls be, Durga, found.”

---

[The following free translation of a Ghazel, or Sonnet, of HAFIZ, accompanied the Verses above given.]

*Ghazel, or Ode, of HAFIZ.*

---

THE lute in softly pleasing strains  
Warbled, one night, of lovers' woe :  
(May he who fung of others pains  
Never these pains, that anguish know !)

My bosom burn'd with fierce desire,—  
Each object vanish'd from my view :  
Each limb confess'd the latent fire,  
And spoke the sad description true.

Surely that maid my fate has wrought,  
Whose tresses boast the light of day,—  
Whose dimpled cheek a ray has fought,  
To drive the deepest gloom away.

Soon as my transports she beheld,  
She filled my thirsty goblet up :—  
Fair maid ! my torments you've dispelled,  
Such virtue claims the magick cup.

May heaven preserve your gentle heart \*  
From every sorrow mortals know !  
What joys this world can here impart,  
And what the next, may each bestow !

But Hafiz †, when he drains the bowl,  
And paints his transports as they fly,  
Looks down on riches and controul,—  
The gems of *Kaus*, the throne of *Ky*‡.

\* An Arabick stanza.

† The name of the poet generally marks the concluding stanza of a ghazel.

‡ *Ky Kaus* and *Ky Kbofru*, ancient kings of Persia.

---

As the ingenious author of this translation, (whose future favours are requested) has left to the Editor the task of supplying the original Persian, he subjoins it from a MS. in his own collection, observing at the same time that this sonnet is not to be found in many copies of Hafiz's Divan. The learned Baron Revicfsky has not enumerated it among the sixteen genuine odes of Hafiz ending in the letter *alif*: and some Persian criticks ascribe it to one of the other poets who bore the same name. The Editor has transcribed it from a most splendid and beautiful copy of the Divan, actually written on the claffick ground of Shiraz, the Poet's native city: but, he must confess, that it is placed out of the general order in the margin, and seems to have been added to the original number of the odes.

## Ode of HAFIZ.

---

شب از مطرب که دل خوش باد ویرا  
شنبدم ناله دلسوز نی را

جنان در حان می سوزش اثر کرد  
که بی رقت ندیدم هیچ شی را

حریفی بد مرا ساقی که دران شب  
ز زلف و رخ نمودی شمس و دی را

جو شوقم دید در ساغر می افزود  
بگفتم ساقی فرخنده بی را

و ناپیدی مرا از شرهستی  
جو بیهودی بهایی جام می را

عفاک الله عن الشر والنواب  
جزاک الله فی الدارین خیرا

جو بی خود کشته حافظ کی شمارد  
بهی جو مملکت کاوس و کی را

*On the ancient Sculptures of BEYSITOUN—*  
*By W. OUSELEY, Esq.*

---

AT the foot of the mountain of Beysitoun, about a league distant from the town of Kirmanshahan, in the province of Curdistan, and on the right of the road from Hamadan to Bagdad, are still to be seen some ancient sculptures, which have excited, in a high degree, the curiosity of travellers and antiquaries. Many suppose them to be the same which, according to Diodorus Siculus, were hewn in the mountain of *Baghistan* by order of queen Semiramis; whilst others, adopting a modern tradition of the Persians, ascribe their origin to *Khosru Parviz*, (called by the Greek historians *Chosroes*) who began to reign about the year 590 of the Christian æra.

From the various testimonies of M. Otter, D'Anville, Pere Emanuel de St. Albert, Mr. Ives, the Abbé de Beauchamps, Pietro della Valle, and many other ingenious Europeans, it appears that the descriptions of our travellers sufficiently agree with the accounts given by Eastern writers. The learned M. de Sacy has collected, in his admirable "*Memoires sur diverses Antiquités de la Perse*," all that has been published on the subject of these sculptures by the European writers enumerated above, and compared their descriptions and opinions with the traditions mentioned by *Hamdallah Mustoufi*, the

Perſian geographer, and by *Khojeh Abdulkurreem*, the Caſhmerian traveller, who viſited Perſia in the train of Nadir Shah, and whoſe narrative has been tranſlated into Engliſh by the ingenious Mr. Gladwin. Before I proceed to lay before the reader a more ancient writer's account of theſe antiquities, I ſhall inform him, on the authority of Mr. Ives, Otter, and the others above mentioned, that in a vault or receſs hollowed in the rock, three figures are to be ſeen, carved in relief on a large cornice, of which the middle one ſeems to repreſent a king, that on the left a queen, and the third an officer or perſon of high rank. Near theſe is an equeſtrian ſtatue of gigantic ſize, armed at all points—beſides trophies, camels, elephants, and the figures of ſhepherds with their flocks, &c. In another receſs of the rock are different figures, with various inſcriptions: all theſe are cloſe to a ſtream which gullehes from the mountain, and runs in an artificial channel hollowed in the rock. Some of theſe ſculptures repreſent archers—others, muſicians performing on the harp---and others, hunters purſuing deer. There are alſo coſſal figures of angels. “ It is aſtoniſhing,” ſays Khojeh Abdulkurreem\*, “ to ſee “ the apartments with arched doors, and windows, and the reſervoirs “ that are excavated in this mountain: alſo the ſtatues of Khuſro “ and Shiren are of workmanſhip greatly excelling the ſculptures “ that I have ſeen,” &c.

When Semiramis (according to Diodorus Siculus †) proceeded on her march towards Media with a numerous army, ſhe encamped

\* Memoirs of Khojeh Abdulkurreem, &c.—12mo. Lond. 1793. p. 112.

† Η δὲ Σεμίραμις ἐπειδὴ τοὺς ἔργοις ἐπιτελείεσθαι ἀνέχευεν ἐπὶ Μυδίας μετὰ πολλῆς δυναμῆς, κατασκευάσασα δὲ πρὸς ὅρος τοῦ καλουμένου Βαγρίγατος &c. Lib. II.

near the mountain of *Baghislan*, and formed there a delightful garden, watered by a considerable spring of water: in the rocks of this mountain she caused her own statue to be cut, surrounded by an hundred guards, with an inscription in Syrian characters, &c.

Those who wish to trace the various opinions of ingenious antiquaries on the probable origin of these remains, must consult the learned work of M. de Sacy before quoted. It is, in this place, merely my intention to relate the Persian traditions concerning the sculptures at *Beysitoun*, and to prepare the reader for a romantick story which is to follow in the next article of these Collections. Although it may appear that this story has been adapted to the sculptures, I must here remark that it is of considerable antiquity among the Persians, since we find it noticed by the venerable *Tabari*\*, the father of Eastern historians, who, after celebrating the charms of *Shireen*, one of king *Khofru*'s wives, informs us :

که فرهاد بروی عاشق شد و فرهاد از بهر شبرین کوه بی ستون جندانی بکندست  
که هر باره<sup>۱</sup> سنک که فرهاد از این کوه بپنداخت است آنرا بصد مرد نتوانند برداشتن

\* This celebrated historian was born in the year of the Hegira 224, (of Christ 838.) Though by birth a Persian, he composed his *Tarikh*, or Chronicle, in the Arabic language; but the original work is supposed to be lost, as fragments only of it can be found: it exists, however, in the admirable Persian translation, made a few years after the death of *Tabari*, comprised in two large volumes. The copy which I quote was given to me, with many other rare and valuable manuscripts, by my amiable and ingenious friend Captain Jonathan Scott, late Persian Secretary to Mr. Hastings in Bengal, and the translator of *Ferishta's History of Deccan*. From the Second Volume of *Tabari's Chronicle*, (relating the transactions since the birth of *Mohammed*) *Elmakin*, an Arabian writer, has chiefly derived the materials for his *History of the Saracens*, which was published with a Latin version by the learned *Erpenius*.

“ That Ferhad became enamoured of her, and for her sake so  
 “ cut away the mountain of Beyfitoun, that an hundred men could  
 “ not raise one of the pieces of stone which he flung down.”

The poet Nizami, who flourished in the twelfth century of our æra, describes at considerable length, in his romance of *Khofru Shireen*\*, the labours of Ferhad, his passion for Shireen, and the sculptures of Beyfitoun. The writer next in antiquity who mentions them, (and who had himself seen them) is *Zakaria ben Mohammed al Cazvini*, from whose valuable work, the *Ajaieb al Makh-loucat*†, or Wonders of Creation, the following passages are extracted.

جبل بیستون—این کوه در میان همدان است و حلوان—و در  
 تواربخ عجم آورده اند که کسری بروی زرا خطبه بود نام او شیری و سنگ تراشی  
 بود و فرهاد نام بروی عاشق شد کسری ازین معنی خبر یافت &c.

“ *The mountain of Beyfitoun*”—This mountain is situated between Hamadan and Hulwan, &c. And in the chronicles of Persia it is recorded that *Khofru Perviz* had a mistress whose name was *Shireen*, and that a certain statuary or stone-cutter, whose name was *Ferhad*, became enamoured of her: when the king heard this, he was

\* This beautiful poem consists of about 7300 couplets. There are several copies of it in my collection, some in distinct volumes, and others comprised among the *Punje Gunge*, or *Five Treasures*, of Nizami.

† A short account of this work has been given in No. II. of these Collections, page 131. A beautiful copy of it is preserved in the British Museum, Halhed's Collection, Plut. 5603.



afflicted, and expressed his trouble to some of the courtiers: one of them said, as this man is a stone-cutter, let his life be employed in the exercise of his art. Ferhad was then brought before the king, who told him that, as the path over the mountain was obstructed by great masses of stone, it would be necessary to have them hewn away, and the passage cleared. Ferhad replied, that he would remove the very heart of the rock from the king's path,—but on condition, that the lovely Shireen should be the reward of his labours; adding, that no one else could be found capable of performing such a task. The king consented, and pointed to the mountain of Beyfitoun. Then Ferhad began his work by constructing a recess or chamber in the rock, wherein he carved the figure of Shireen in the front of the recess, surrounded by attendants and guards; and in the center, an equestrian figure of Khosru, clothed in armour, and of such exquisite workmanship, that the nails and buttons of the coat of mail are plainly to be seen; and whosoever looks on the statue would imagine it to be animated. This chamber and these statues remain to the present day. As Ferhad continued to hew away pieces of the rock, which were like so many columns, the task was soon performed. The vestiges of the chisel remain, so that the sculptures appear recent," &c.

جون بدان مقام رسيدم انرا ازى صفت ديدم كه' ناد كردم نظامى  
 كويد

“ When I visited this spot and beheld these things, the lines of the poet Nizami occurred to my memory :

و هر بقعه سددی سنک سانان  
 بدددی در وانگسب جانان  
 رسنک و اهیش جبران سددی  
 بدای سرکسته سرگردان سددی

“ From every quarter came the most expert statuaries and polishers  
 “ of marble beholding the works (of Ferhad) they bit the finger  
 “ of astonishment, they were amazed at the effects of his chisel  
 “ on the marble, and were confounded at the works of that dis-  
 “ tracted lover ”

The task of Ferhad being completed, king Khosru became un-  
 easy, and expressed his affliction one of the courtiers present  
 repaired to the mountain, and abruptly telling Ferhad that his be-  
 loved Shireen was dead, the unhappy lover destroyed himself with  
 the pick-axe which he held in his hand.

و اسی ابار و قصر شیری و حوی سرکه فرهاد آورده است تا اسی زمان  
 باقی است

“ And these monuments of antiquity, and the *Kefr-i-Shireen*,  
 “ or villa of Shireen, and the stream called *Yous-Sheer*, or *stream*  
 “ of milk, which Ferhad had caused to flow, all remain at this  
 “ day —

To this extract I shall add a short passage taken from another part  
 of the same work, where, after informing us that the *Kefr-i-Shireen*

was constructed by Ferhad, and the statue of Khofru's celebrated horse *Sbebdiz* carved in the mountain of Beysitoun, our author adds,

و در آن آوان بر دیوار صورت شیرین کرده است در غایت خوبی گویند شخصی  
 بر آن صورت مقنون شد بپنی آن صورت بشکستند و تا اسی زمان  
 شکسته است

“ And in that portico or chamber, against the wall, is the statue  
 “ of Shireen, which he carved, of exquisite workmanship; and  
 “ it is said that some person being transported by its beauty\*,  
 “ broke off the nose of the statue, which continues mutilated at  
 “ this day.”

\* It is more probable that the statue was defaced by some enthusiastick and bigoted Musulman.

ز هر بقعه سدنندی سنگ سازان  
 بدیدندی درواکسب خانان  
 و سنگ و اهنش حیران سدنندی  
 بدان سرکسینه سرگردان سدنندی

“ From every quarter came the most expert statuaries and polishers  
 “ of marble. beholding the works (of Ferhad) they bit the finger  
 “ of astonishment; they were amazed at the effects of his chisel  
 “ on the marble, and were confounded at the works of that dis-  
 “ tracted lover.”

The task of Ferhad being completed, king Khofru became uneasy, and expressed his affliction: one of the courtiers present repaired to the mountain, and abruptly telling Ferhad that his beloved Shireen was dead, the unhappy lover destroyed himself with the pick-axe which he held in his hand.

و این امار و قصر سپری و حوی سر که مرهاد آورده است با این زمان  
 باقی است

“ And these monuments of antiquity, and the *Kefr-i-Shireen*,  
 “ or villa of Shireen, and the stream called *Jou-i-Sbeer*, or *stream*  
 “ of milk, which Ferhad had caused to flow, all remain at this  
 “ day.—

To this extract I shall add a short passage taken from another part of the same work, where, after informing us that the *Kefr-i-Shireen*

was constructed by Ferhad, and the statue of Khosru's celebrated horse *Sbebdiz* carved in the mountain of Beysitoun, our author adds,

و در آن انوار مر دیوار صورت شمرس کرده است در عایت خوبی گویند شخصی  
 مر آن صورت معنون شد بهی آن صورت مسکستند و تا این زمان  
 مسکستند است

“ And in that portico or chamber, against the wall, is the statue  
 “ of Shireen, which he carved, of exquisite workmanship, and  
 “ it is said that some person being transported by its beauty \*,  
 “ broke off the nose of the statue, which continues mutilated at  
 “ this day.”

\* It is more probable that the statue was defaced by some enthusiastick and bigoted  
 Musulman

*The Loves of KHOSRU and SHIREEN \*----Translated from the Shah Namah Nefr, a Persian MS. preserved in the British Museum, and marked Hyde. Royal. 16. B. XIV.----By the same.*

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WHEN I solicited permission from the trustees of the British Museum, (a literary institution as liberal as it is ample) to transcribe the *Shah Namah Nefr*, my design was to translate and publish the whole, as, from the romantick nature of the work, I had reason to hope that it would be acceptable to those who read merely for amusement, whilst to the Orientalist and antiquary it would offer itself with the powerful recommendation of its original learned and venerable possessor, the celebrated Dr. Hyde, of Oxford; who, in his *Historia Religionis Veterum Persarum*, has given from it the life of Zoroaster, and styled it *rarissimus liber*. Although I shall occasionally give extracts in the Oriental Collections from this valuable manuscript, I have not relinquished the design of publishing, in a distinct volume, both the Persian text and a literal translation. It will, therefore, be sufficient here to observe, that this work is a prose

\* This article and the Geographical Extracts which follow, are placed in succession after the account of Beyfitoun, as they serve to illustrate one another.

abridgment of the great heroick poem by Ferdoufi, entitled the *Shah Namah*, or Book of Kings; consisting of above 60,000 couplets, and containing all the ancient traditions of Persia, romantick and historical, from the earliest times until the Mohammedan conquest. This abridgment differs considerably from the *Montekheb Shemsbir Khani*, or *Towarikh Shah Namah Tawakol Beg*, of which I shall hereafter give some account. It appears to have been expressly composed for Dr. Hyde, at the request of an English gentleman, by a *Parfi* at Surat; and there is not, most probably, a third copy of it in the world.

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*The loves of KHOSRU and SHIREEN—The Death of FERHAD—  
And the murder of King KHOSRU by his Son SHIROUIEH.*

“ HISTORIANS, and those who relate ancient traditions, thus inform us, that when Hormuz the king had driven forth his son Khofru Parviz \* from the city, the prince became very pensive and full of melancholy thoughts. And while he was reflecting on his situation, he suddenly fell asleep, and his grandfather Nushirvan (furnamed the just) appeared before him in a dream, and said, “ O my son, why art thou thus melancholy and dejected? Banish “ all sorrow from thy mind. Four things shall be thy portion, “ each of which is equal in value to the empire of Iran. I now “ declare to thee these tidings!—In place of the horse which you

\* Khofru, (خسرو) whom the Greek writers call *Chosroes*, began to reign in the year of Christ 590.

“ have lost you will get two, one called *Shebdiz*\*, the other *Gul-*  
 “ *goon*†. The nails of your favourite harper have been cut off—  
 “ but you shall find two others unequalled in the world, one called  
 “ *Barbud*, the other *Nekisa*. The third gift that awaits you is a  
 “ painter more skilful than *Mani*‡, of Cheen And the fourth  
 “ blessing which you are to enjoy, is a female named *Shireen*§, far  
 “ superior to any woman who has yet existed, at whose transcen-  
 “ dant beauty even the sun is confounded ”

When Khofru Parviz awoke from his dream, he was astonished, and said to himself, “ This vision of my ancestor may not deceive  
 “ me the dream may yet be fulfilled ” When he thought on this, he was pleased, though filled with resentment against his father — Proceeding on the road towards Madaïen ||, he happened to meet the painter *Shapour*, who described to him the charms of *Shireen* with many eulogiums. When Khofru heard these praises from *Shapour*, he desired him to devise some plan for obtaining *Shireen*. Now, while *Shapour* contrived this, the whole story of the transaction is minutely related, in the work called *Khofru Shireen*, by the poet *Nizami* ¶, to whom God be merciful ! But as the narrative is of

\* *Shebdiz*, (سیدیز) of a dark or blackish colour

† *Gulgoon*, (گلگون) rose coloured

‡ *Mani* (مانی) So the Persians call *Manes*, the celebrated Heresiarch, who founded a religious sect in the third century They describe him as a painter of such admirable skill, that he exhibited his pictures as works sent from heaven

§ *Shireen*, (شیرین) literally *sweet*

|| Not far from the modern Bagdad

¶ See the preceding article of these Collections, p 214



considerable length, we shall at present somewhat abridge it, *lest the reader should get a head-ach* \*.

Now we return to the thread of the story :—Historians relate, that Khofru, with his heart incensed against his father, proceeded to Madaïen, and there remained with Shireen, whose aunt was *Mahin Banoun*, till suddenly king Hormuz died. When the news of his death reached Khofru, he set out for *Iran* that he might be enthroned ; and in a propitious and lucky hour he seated himself on his father's throne, and placed the golden diadem upon his head. All the great nobles and the learned men presented themselves before him, congratulated him, and paid him homage. Then king Khofru laid the foundation of justice and generosity, and held the dominion for eight and thirty years. Barbud and Nekisa, the musicians, came and played before the king : after that he sent for Shireen, and she demanded of her aunt the two horses *Shebdiz* and *Gulgoon*. Mahin Banoun delivered them to her, and she came with them to Khofru. Shireen † wished to have a palace in another place, and the king granted her request. She then said, “ I long so passionately to indulge in *milk*, that without it I can not be at rest: now, since on the mountain of *Beyfitoun* there is a multitude of cows and sheep, I wish that some person could be found, who might hollow out

\* تا خواننده را در دسر نبرداند As this passage is repeated in almost every third or fourth page of the original MS. I have taken the liberty of omitting it in several parts of my translation.

† Here the Persian abridger digresses from the *Shah Namah*, and introduces the episode of Ferhad, Beyfitoun, &c. which he borrows from the poem before mentioned by Nizami.

“ and dig a channel in that mountain, so that milk being let into  
 “ that channel, I may drink of it as of a rivulet : after that I shall  
 “ reside constantly with you ; but till my wish be gratified, you  
 “ must not approach me.”

When Khofru Parviz enquired for a person who could excavate the mountain, Shapour, the painter, presented the statuary called *Ferhad*\* to the king, who gave into his charge the mountain of Beyfitoun. Now, Ferhad having beheld the face of Shireen, fell so passionately in love with her, that he became insane. Whilst he laboured in hollowing the mountain, every time that he struck with the pick-axe, he struck in the name of Shireen ; and whilst he smoothed away the rock, he exclaimed, “ alas ! Shireen ! ”—and then struck again. Thus, without forgetting one moment to call upon her name, he cut through the mountain of Beyfitoun, and the *stream of milk*† was let to flow.

These circumstances being related to Khofru, some one said that Ferhad was enamoured of Shireen, and distracted with admiration of her beauty. When the king heard this, he asked if any person could be found who would so contrive by stratagem or fraud that Ferhad might be destroyed. A certain old woman, experienced in the ways of deceit, came before the king and said, “ I will engage  
 “ to trample this statuary under foot, so that his life shall quit his  
 “ body.” Khofru the king having made her some presents, en-

\* Ferhad, فرهاد

† *Joui-Sheer*, جوي شير See the preceding article, p. 216.

couraged her to hope, saying, " If by any contrivance or stratagem  
" you effect his destruction, I'll heap so many favours and gifts  
" upon you, that your old age and infirmities shall be forgotten,  
" and the cord of your poverty shall be cut."

Then this treacherous old woman proceeded to the mountain of Beyfitoun, where she beheld Ferhad, who hewed away the rock, repeating the name of Shireen—*still striking with his pick-axe* and exclaiming, " Alas ! Shireen !" —The old woman coming behind him, said, " O Ferhad ! what madness is this, or why do you call  
" on the name of Shireen ? for where is she ?—two weeks have now  
" elapsed, and the third week passes away, since Shireen died and  
" Khofru the king having put on the sable robes of mourning, will  
" grieve for her till the third week shall have passed away." —When Ferhad heard this from the old deceitful wretch, he uttered doleful sighs, and flung on the ground the mattock which he held in his hand, and precipitated himself from the mountain of Beyfitoun, when, in consequence of falling from the mountain, he gave up his soul to God, and as a true lover died for his beloved. Then, as it is related, the handle of the mattock which he had flung upon the ground, being made of pomegranate wood, took root on that spot, and became a *flourishing young tree*, and put forth branches. It is said that this pomegranate tree is very fruitful and productive ; and that if any person being sick should place himself beneath its shade, the disease would depart from him. Then, when king Khofru heard that Ferhad had unthinkingly sacrificed his sweet life for the sake of Shireen, he was pleased with the news, and liberally

rewarded the old woman. But Shireen, on hearing it, was much afflicted, wept, and lamented.

Now that king Khofru had freed himself from Ferhad, the story being tedious, we shall abridge it *that the reader may not get an head-ach.*

Historians\* relate that Khofru Parviz had had another wife, whose name was Mary†, and by her one son. At his birth the mother died, and the child was brought up till he became tall and very strong, and able to command: the king gave him the name of *Shiroueh*‡. It happened one day that this prince of inauspicious destiny beheld the fair Shireen, and being enamoured of her, sent her a message. Shireen was incensed with anger, and spurned the messenger from her with contempt. The base Shirouieh then resolved within himself that he would kill his father Khofru, in order that Shireen might fall into his hands; as during the life of the king he could not hope to obtain her. With this resolution, he found an opportunity one night when Khofru was sleeping alone, and stabbed him in the side with a dagger, so that he expired§. When

\* Here the digression ends, and our Parfi abridger returns to the Shah Namah of Ferdousi.

† Mary (*Martem*) مریم a Christian princess, daughter of the Greek emperor Maurice.

‡ Shirouieh, شپرويه called by the Greeks *Siroes*.

§ This transaction is said by some to have happened at *Samarra*, or *Sarmanray*, on the banks of the Tigris, not far from Bagdad: where, in the ninth century of the

the nobles and great men heard of this murder, they put themselves into mourning for the monarch, and placed his body in a tomb. Then Shireen arrayed herself in the sable garments of affliction, reiterated her lamentations for the king, and mourned for him during one month. After that, as it is related, the wicked and detestable Shirouieh sent another message to Shireen, saying, "Now, come! let you and I live together." On hearing this, she was afflicted, and knew not what course to pursue, or where to find a remedy for her misfortunes. After some time, she sent back an answer to that foul dæmon, saying, "Whatever you desire is right, and what you wish, that I shall do, and implicitly obey your commands. But I have one favour to ask, which if you grant, I shall then more readily comply with your desires: my request is, that I may pay a visit to the deceased monarch, and when I return, then I shall obey your orders."

Christian æra, (A. Heg. 247) another parricide, the Khaliff, *Al Montazer*, when about to ascend the throne of his murdered father *Motavakef*, accidentally casting his eyes on a beautiful carpet, part of a booty taken from the Persians, saw embroidered on it the figure of a king on horseback, with a diadem on his head, and an inscription round the border. A person skilled in the Persian language being called, explained at the Khalif's desire this writing in the following Arabick words:

انا شبروید بن کسری قتلت ابي ولم اتمتع بالملك الا ست اشهر

"I am Shirouieh, the son of Khofru—I slew my father, and did not reign longer than six months."

The Khalif's guilty conscience induced him to regard this circumstance as an evil omen; which the termination of his reign in a few months after, is said to have verified.—  
Vide *Elmakini Hist. Saracen*.

When Shirouieh heard this he consented, and said, " Having performed your visit to the king, hasten back to me, for I am enamoured of you to distraction." Then Shireen robed herself in white, and kept concealed about her a bright-bladed dagger, and proceeded on her pilgrimage to the tomb of the king. When she came there, she kissed the feet of Khofru, and placing herself by the body of that virtuous monarch, plunged the dagger into her own side, and throwing her arms around his neck, in that situation expired. When it became late, some of Shireen's attendants who waited without, looking in vain for her return, entered the tomb, and found that she had united her soul to that of Khofru.

Hopeless and dejected they hastened to Shirouieh, and related all that had happened. He was much afflicted at the loss of Shireen; when he laid aside the mourning which he had put on for her, he ascended the imperial throne, &c. &c.

*Geographical Extracts from the Persian Manuscript intitled Nozhat al Coloub\*—Translated by the samé.*

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THE work from which these extracts are given, is divided into three parts: the first treats of astronomy; the second, of anatomy; and the third, of geography. This is the MS. quoted by M. D'Herbelot, who styles the author *le Geographe Persan*; and used by the learned M. de Sacy in illustrating his excellent *Mémoires sur diverses Antiquités de la Perse*. Some passages from it, relative to Istakhar or Persepolis, have been given also by M. Langles in the *Magazin Encyclopedique*. Although my copy is very finely written, I am aware that, like every other Eastern MS. (except perhaps the Koran) it affords many instances of error in the pointing, by which proper names are much disfigured:—thus, in the following extracts, we find *Khafekain* for *Khanekein*, *Yacouma* for *Bacouba*, &c. I have, however, exactly followed the MS. in this place, and shall, in a future number, correct the errors, as I shall collate my copy with one in the collection of a friend, and have reason to expect

\* نزهة القلوب By Hamdallah al Mustoufi (حمدالله المستوفى القزوينى), a native of Cazvin, and the celebrated author of the (تاريخ كرمده) *Tarikh Gozideh*, or *Select Chronicle*, an historical work of the highest reputation.

another from India in the course of a few months. That from which I have extracted these passages, was probably brought to Europe by the celebrated Chardin, as I purchased it in 1795 with the *Gulistan*, (filled with his original notes) the *Bosfan*, and some other MSS. in most of which are to be found his name and seal. Of his notes on the *Gulistan* a few have been published in No. II. of these Collections, page 93.

شاهراه جنوبی من سلطانیه الی همدان

The great southern road from Sultanieh to Hamadan.

از سلطانیه تا دبه بخشه پنج فرسنگ از و تا رباط اتابک محمد بن المظفر  
 چهار فرسنگ از و تا دبه کرکهر بولانته همدان چهار فرسنگ از و تا دبه صباحی  
 همدان پنج فرسنگ از و تا همدان شش فرسنگ جمله باشد از سلطانیه تا همدان  
 سی فرسنگ

From <i>Sultanieh</i> to the village of <i>Iabefsheh</i>	- - -	5	Farfangs
— thence to the caravanfera or inn, erected by the Atabek Mohammed ben Almoziker	- -	4	
— thence to the village of Gurgaher, in the district of Hamadan	- - - - -	4	
— thence to the village of Subahi, also belonging to the district of Hamadan	- - - - -	5	
— thence to Hamadan	- - - - -	6	
Total from <i>Sultanieh</i> to Hamadan <i>thirty</i> * farfangs.			

\* The reader may perceive an error in our author's calculation.



## ثم من همدان الى قصر شيرى

Then from Hamadan to the *Kefri Shireen*, or palace of Shireen.

از همدان تا شهر اسداباد هفت فرسنگ كروه كوه الوند درى راه است از  
و تا ديه كنكر اول كردستان شش فرسنگ از و تا شهر چچجمال چهار فرسنگ  
از و تا ديه كرمان شاهان شش فرسنگ از و تا صفا شبدى كه صورت خسرو  
شهرين دران جا پرسنگ تراشیده در دست راست بېك فرسنگش مرحله اېست و  
دو حشمه اب كه اسپان كرداند از زير صفا شبدى برون مي آند و از كرمان  
تا حكارش شش فرسنگ و از و تا ديه حباركاوان نذج فرسنگ از و تا ديه كرید و  
خرشان شش فرسنگ و از و تا شهر حلوان كه اول عراق عربست تا قصر شيرى نذج  
فرسنگ و از اى جا جدا ميشود از همدان تا قصر شيرى براه بغداد تا شهر خافقین  
نذج فرسنگ و از و تا رباط حلوان كه سلطان ملك شاه سلجوقى ساخت نذج فرسنگ  
ز و تا هروسه نذج فرسنگ شهر امان بدست راست بدو فرسنگ مرحله اېست تا شهر  
مقوما هفت فرسنگ ديده باشد از قصر شيرى تا بغداد سى فرسنگ و از همدان  
بشناد و هشت فرسنگ و از سلطانيه صد و هزده فرسنگ

From Hamadan to the town of Afadabad - - - 7 Farfangs

(In this road begins the ascent of the mountain of

Alvend)

— thence to the village of Kongour, the first place

of Curdestan - - - - - 6

— thence to the town of Chemjemal - - - - 4

— thence to the town of Kirman Shahan - - - 6

— thence to the *Sofa of Shebdiz* (where the statues  
of Khofru and Shireen are carved in stone, at  
a farfangs distance on the right hand, and two

<i>springs of water, which turn mills, flow from</i>	Farfangs
beneath the Sofa of Shebdiz) - - - - -	1
From Kirman Shahan to Chekarefh - - - - -	6
— thence to the village of Heyar Kavan - - - - -	5
— thence to the villages of Gireed and Khershan - - - - -	6
— thence to the city of Hulwan, which is the	
first of the province of Arabian Irak, to the	
Kefri Shireen - - - - -	5
Here we turn off from Hamadan to the Kefri	
Shireen by the road of Bagdad, as far as the	
city Khafekein - - - - -	5
— thence to the caravanfera of <i>Hulwan</i> , which	
was erected by Sultan Malek Shah, of the	
Seljukian family - - - - -	5
— thence to Heruseh - - - - -	5
The town of Sheheraman is on the right hand at a	
distance of two farfangs - - - - -	2
To the town of Iacouma - - - - -	7
The total, from Kefri Shireen to Bagdad	30
And from Hamadan - - - - -	88
And from Sultanieh - - - - -	180

ثم من بغداد الى النجف

Then from Bagdad to Nejef.

از بغداد تا ديه مصر ده فرسنگ از و تا ديه خواسه هفت فرسنگ از و تا شطالغبل  
هفت فرسنگ شهر بابل بردست راست برنهم فرسنگ اس مرحله بر کنار فراتست ارشط

النبيل تا شهر حله دو فرسنگ از و تا شهر کوفه شفت فرسنگ و بوس که مقام نمرود بوده و ابراهيم خليل الله را انجا به آتش انداخته در دست جپ بیک فرسنگ این طرفت و از کوفه تا مشهد امير المومنين علي عليه السلام که سربازان نجف است دو فرسنگ چهاره باشد از بغداد تا مشهد نجف بيست و شش فرسنگ و از همدان صد و چهارده فرسنگ و از سلطانیه صد و چهل و چهار فرسنگ

From Bagdad to the village of Serfer	- - - -	10 Farfangs
— thence to the village of Khouasheh	- - -	7 .
— thence to the <i>Shatt al fil</i> (elephant's bank)	-	7
The city of Babylon is on the right hand, at the distance of half a farfang; this journey is along the bank of the river Euphrates		
From Shatt-al-fil to the town of Hilleh	- - - -	2
— thence to the city of Cufa	- - - - -	7
<i>Bous</i> , which was the residence of Nimrod, and the place where Abraham (surnamed the friend of God) was cast into the fire, is on the left hand of this road, distant		
	- - - - -	1
From Cufa to <i>Mesbid</i> , or burial place of the Commander of the Faithful, Ali, on whom be the peace of God, which place is styled Nejesf		2
Total from Bagdad to Mesbid Nejesf		26
And from Hamadan	- - - - -	114
And from Sultanieh	- - - - -	144

[To be continued.]

*Indian Fakirefs.*

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THE severe and extraordinary acts of penance to which the F of Hindoostan frequently condemn themselves, have been noticed by various travellers, and one curious instance has been already mentioned in No. I. of this Work, p. 83.

The engraving annexed represents a female of that country, who having refused to burn herself on the funeral pile of her husband, repented soon after of her *puffillanimity*, in expiation of which she resolved to consume life by slow degrees, her body being suspended from a tree by a rope passing under her arms, and wasted by the smoke of a fire burning just beneath her. The original painting (by an Indian artist, said to have been done from the life) is now in the collection of W Ouseley, Esq. It represents the face, hands, and feet, of a lead or ash colour—the hair dark—and the dress reddish: she stands on one foot, the other being tied up.



INDIAN NATI...

*Explanation of the CUFICK Lines given in p. 35  
of No. I.----By Professor TYCHSEN, of Rostock\*.*

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IT may appear strange to the European reader that an inscription so unimportant and uninteresting as the following, should have been thought worthy of considerable pains in decoration with gold and colours, and written originally with as much elegance as the stiff and rectangular Cufick character would admit. This explanation is extracted from a letter of that eminent Orientalist, Professor Olaus Gherardus Tychsen, of Rostock, to W. Ouseley, Esq. in which the learned German, equally modest as ingenious, offers his translation with the utmost diffidence.

\* This learned Orientalist has long been celebrated for his peculiar skill in decyphering the most obscure and difficult inscriptions in the Cufick, or ancient Arabian character. His various treatises on *Mohammedan Coins*, his *Elementale Arabicum*, and *Quatuor Opuscula* on Eastern antiquities, &c. are universally known and admired on the Continent. Having lately directed his studies to the investigation of Persian antiquities, the explanation so long desired of the Persepolitan inscriptions may be expected from his ingenuity and perseverance, sufficiently proved in the *Lucubratio de cuneatis Inscriptionibus Persepolitanis*.

DIE I. cit. p. 35 Stehende Cufische Schrift ist völlig calligraphisch, nur Schade, daß Sie hin und wieder etwas gelitten hat. Ich möchte Sie *salvis reſtioribus* ſo leſen :

أَنَا أَعْطَيْنَاكَ الصَّوْتَ  
قَضَى لَوْنِكَ وَأَكْرَمَ (أَي)  
أَرْسَابَكَ هُوَ الْآنَبَقُ

“ Profecto nos donamus te ptifana.

“ Præfer (eam) pro tua debilitate, et mane

“ Vesperique fitim tuam expleat, fitque grata ! ”

Weil صوت auch *polenta* bedeutet ; ſo Könnte das erſte wort der Zweiten Zeile فَكْرٌ *itaque comede* geſeſen werden, wenn nur das Wort in der dritten Zeile سَابِكٌ eine ſolche Bedeutung Zulieſſe.

Meine Auflegung mag wahr oder falſch ſeyn : ſo bleibt dieſe Schrift auf einem pappendeckel immer eine merkwürdigkeit. Haben ſie ſonſtige Erklärungen davon erhalten ; ſo theilen ſie mir ſolche gutigſte mit—&c.

*Description of the Throne of King SOLOMON \*---  
Translated from the Persian MS. intituled  
بيت المقدس or the History of Jerusalem—By Cap-  
tain W. FRANCKLIN.*

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THIS famous throne was the work of the Dæmon Sakhur; it was called *Koukubal-Jinna* †: the beauty of this throne has never been sufficiently described; the following are therefore the particulars.—The sides of it were of pure gold, the feet of emeralds and rubies, intermixed with pearls, each of which was as big as an ostrich's egg. The throne had seven steps; on each side were delineated orchards full of trees, the branches of which were composed of precious stones representing fruit ripe or unripe: on the tops of

\* If it were necessary to demonstrate the powers of an Asiatick imagination, or fertility of invention, the Editor might give many additional proofs of both from the descriptions of other Eastern thrones: but he believes the reader will be contented with this specimen. The Persian poets have freely indulged their fancy in describing the magnificence of Gemshid's throne (تخت جمشید) at Istakhar or Persopolis: and the gravest historians dwell with seeming pleasure on the splendour of that constructed by Khosru Parviz about the year 600 of our æra; which, however, not being the work of supernatural artists, might only boast of as much richness and beauty as imperial treasures and human ingenuity could bestow.

† كوكب الجن “the star of the Genii.”



the trees were to be seen figures of beautiful-plumaged birds, particularly the *peacock*, the *Etaub*, and the *Kurges*. All these birds were hollowed within artificially, so as occasionally to utter 1000 melodious notes, such as the ear of mortal hath never heard. On the first step were delineated vine branches, having bunches of grapes composed of various sorts of precious stones, fashioned in such a manner as to represent the different colours of purple, violet, green, and red, so as to render the appearance of real fruit. On the second step, on each side of the throne, were two lions of terrible aspect, as large as life, and formed of cast gold. The nature of this remarkable throne was such, that when the prophet Solomon placed his foot upon the first step, all the birds spread forth their wings and made a fluttering noise in the air. On his touching the second step, the two lions expanded their claws. On his reaching the third step, the whole assembly of dæmons, fairies, and men repeated the praises of the Deity. When he arrived at the fourth step, voices were heard addressing him in the following manner: "Son of David, be thankful for the blessings the Almighty has bestowed upon you"—The same was repeated on his reaching the fifth step. On his touching the sixth, all the children of Israel—and on his arrival at the seventh step, all the throne, birds and animals became in motion, and ceased not until he had placed himself in the royal seat. When the birds, lions, and other animals, by secret springs, discharged a shower of most precious musk on the prophet: after which two of the *Kurges*es, descending, placed a golden crown upon his head. Before the throne was a column of burnished gold, on the top of which was a golden dove which held in its beak a volume bound in silver, in this book were written the Psalms of David, and the dove having

presented the book to the king, he read aloud a portion of it to the children of Israel. It is farther related, that on the approach of wicked persons to this throne, the lions were wont to set up a terrible roaring, and to lash their tails with violence, the birds also began to bristle up their feathers, and the assembly of dæmons and genii to utter horrid cries, so that for fear of these, no person dared be guilty of falsehood, but confessed his crimes. Such was the throne of Solomon, the son of David.

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*Sketches of Turkish Poetry*---By WILLIAM  
OUSELEY, Esq.

WERE we to estimate the poetical merits of a nation by the number of versifiers it has produced, a catalogue of names might be exhibited in favour of the Turks, as respectable in literary rank, and almost as numerous, as those contained in the list of any other country, either of Europe or the East. But, as in every nation, the number of real poets is far exceeded by those who only string together rhymes, I shall content myself in this place with mentioning the names of a few Turkish writers whose poetical compositions seem to possess original beauties, or to have been written in successful imitation of the Persian style. Among them, the name of *Baki* (بکی) should hold an honourable place: his *Divan*, or Collection of

Poems, principally on amatory subjects, was published, according to a learned Orientalist, in the year of the Hegira 747—of the Christian æra 1346\*.

The Divan of Naati (نعتي) presents several very pleasing compositions: and many others are contained in a volume of miscellaneous poems now before me: the various works of شاهدي Shahedy, جواني Juvani, عكلي Akeli, جمالي Jemali, محبدي Muhubbedi, بهاري Behari, عنقا Enka, فصولي Fazooli, لطفي Letifi, بهشتي Behishti, مسالي Mefali, دروني Deruni, رشدي Refhdi, لعلی Laali, هاشمي Hashemi, اومبدي Au-meedi, عبيدي Abedi, فوري Foori, غريبي Ghureebi, زاعي Zauki, جهاني Jehani, سافي Saufi, رزمي Rezmi, رياضي Riaz, شريف Sheriff, عزيز Azceez, عارق Aarek, ابري Aberi,—and a multitude of others.

It will be difficult, however, to persuade the enthusiastick admirer of Persian poetry, that the chief beauties of those Turkish writers are not borrowed from the Lyrick productions of *Hafiz*, *Sadi*, *Jami*, *Orfi*, *Khosru*, and those who have given to *Iran* a pre-eminence in Erotick and Bacchanalian compositions. They will affirm that many passages are not only imitations, but translations, from the Persian: and that in some the very words of the original have been retained. I must acknowledge that the compound epithets of the Persians are profusely used in the Turkish odes or sonnets: and here, at least, I may say, they are judiciously adopted, as being more applicable to their favourite subjects of beauty, love and wine, than, perhaps, those of any other language.

\* *Assem. Cat. Bibl. Laurent. Medic.* p. 482.

The following line from an ode by صوفیانه *Soofianeh* is pure Persian :

ای لب روح بخشش هیچو مسیح

And much of a very beautiful sonnet by باقی *Bauki*, given in No. II. of these Collections, p. 188—and of the following ode :

ای دلبر شیرین دهی  
کو کلم سنی سو مک دلی

ای رخساری برک سدهی  
کو کلم سنی سو مک دلی

ای دلبر شیرین کلام  
خلقی کوزل حسنی تمام

بودر سوزم بعد السلام  
کو کلم سنی سو مک دلی

“ O ! heart enslaver, sweet-lip'd damsel ! my heart aspires to love thee !

“ O ! thou whose countenance is fair and fragrant as a jasmine leaf, my soul adores thee !

“ O ! thou conqueror of hearts, whose accents are so sweet, thou possessest all the charms of the fair !

“ Let me repeat, after wishing thee every happiness, that my very soul aspires to love thee ! ”

Poems, principally on amatory subjects, was published, according to a learned Orientalist, in the year of the Hegira 747—of the Christian æra 1346 \*

The Divan of Nîatî (نعتی) presents several very pleasing compositions and many others are contained in a volume of miscellaneous poems now before me the various works of ساهدی Shāhedy, حوائی Juvani, اعلی Akeli, جمالی Jemali, محمدي Muhubbedi, بهاری Behari, عبا Ænka, فصولی Fazooli, لطیفی Letifi, بهشتی Behishty, مسالی Mefali, درونی Deruni, رسدی Refhdi, لعلی Laali, هاشمی Hashemi, اومیدی Au-meedi, ابدی Abedi, فوری Foori, غریبی Ghureebi, راقی Zauki, جهانی Jahani, صافی Saufi, رزمی Rezmi, ریاض Riaz, شریف Sheriff, عزیز Azeez, عاری Aarek, ابری Aberi,—and a multitude of others.

It will be difficult, however, to persuade the enthusiastick admirer of Persian poetry, that the chief beauties of those Turkish writers are not borrowed from the Lyrick productions of *Hafiz*, *Sadi*, *Jami*, *Orfi*, *Khosru*, and those who have given to *Iran* a pre-eminence in Erotick and Bacchanalian compositions. They will affirm that many passages are not only imitations, but translations, from the Persian and that in some the very words of the original have been retained. I must acknowledge that the compound epithets of the Persians are profusely used in the Turkish odes or sonnets. and here, at least, I may say, they are judiciously adopted, as being more applicable to their favourite subjects of beauty, love and wine, than, perhaps, those of any other language

The following line from an ode by صوفیانه *Soofianeh* is pure Persian :

ای لب روح بخشش چه چو مسیح

And much of a very beautiful sonnet by باقی *Bauki*, given in No. II. of these Collections, p. 188—and of the following ode :

ای دلبر شیرین دهی  
کو کلم سنی سومک دہلر

ای رخلری برک سہی  
کو کلم سنی سومک دہلر

ای دلبر شیریں کلام  
خلقی کوزل حسنی تمام

بودر سوزم بعد السلام  
کو کلم سنی سومک دہلر

“ O ! heart enflaver, sweet-lip'd damsel ! my heart aspires to love thee !

“ O ! thou whose countenance is fair and fragrant as a jasmine leaf, my soul adores thee !

“ O ! thou conqueror of hearts, whose accents are so sweet, thou possessest all the charms of the fair !

“ Let me repeat, after wishing thee every happiness, that my very soul aspires to love thee ! ”

The ode by a Turkish poet called درویش *Derweish*, which thus begins,

حسنه اول يوسف ساني

is evidently an imitation of this by Hafiz,

گفتند خلایق که تویی یوسف ثانی

In this hasty sketch I have hitherto only spoken of the Lyrick poetry of the Turks; their compositions of the heroick and epick, solemn and elegiack nature, are excellent and numerous: yet, it may be also said, that of these the most celebrated and admired are imitated or translated from the Persian. They have succeeded in transfusing into the Turkish language the beauties of those romances which have immortalized *Ferdusi*, *Nizami*, and *Hatefi*, among the Persians: and have thus rendered themselves acquainted with the ancient history of *Caumeras*, *Gemshid* and *Gushtasp*, the herculean labours of *Rustam* and *Asfendiar*, the romantick story of *Khosru* and *Shireen*, and the pathetick tale of *Laili* and her distracted *Majnoon*.

I shall close these sketches by presenting to the reader a Turkish sonnet by Naati, my translation of which I shall withhold for the present, in hopes that one of my ingenious correspondents may favour me with a better in some future number of these Collections.

*Turkish Sonnet by NAATI.*

نعتی

طلعتس عرض ابلبلدن اول قمر رخسار مز  
کون کبی آفاق دهره فرور رویدار مز

کبسد بر حبه دنار و درمدن قلمدی  
شاه عشقک بولبد انثار قلدق وار مز

کون کبی مشهور راما کم قتنده اول مه  
دزه ناجیزدن مکر بزم مقدار مز

'خواجده' دهرک متاعی المزز بر حبه  
اهل عرفانبله در اکثر بزم بازار مز

تکبه عشق اجره نعتی قان اغود جبران اول  
جرعدان دلدن انظار اهلین اسرار مز



*Extract of a Letter from General VALLANCEY to  
W. OUSELEY, Esq.*

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—— You will judge that, at the present moment, the chief engineer of this country can have little leisure for literary studies; yet those hours usually spent by others in visits and ceremony, afford me an opportunity of following my favourite amusement, which has been chiefly in pursuit of that *numerical* language briefly handled in the Fifth Volume of my *ColleeEtanea*, and from whence I am daily more confirmed, that numerals were the parents of letters, and formed all the names of those revolutionary deities which took their rise in Chaldea; and prove, what I have asserted in my vindication, that the general plan of idolatry was formed before the dispersion.

Mr. Wilford's discoveries from the Puranas of the Bramins will open a new history of mankind. every line he has written of the origin of the Hindus and of the Palli confirms me in opinion, that both people have been in these islands; but it must have been prior to the perfection of the fine arts, unless some other cause can be assigned why the Phœnicians did not leave some monuments of them in Britain, in Ireland, and in Minorca.

I return you many thanks for your very obliging communication of Professor Tychsen's explanation of the Persepolitan inscription: my only objection, at the first view, is to his placing the date in the time of the Arsacides, a period when the Greeks were not only a lettered, but an historical, people. Some have supposed those inscriptions to be fragments of Egyptian antiquity brought by Cambyfes from the spoils of Thebes: it is certain some of these characters are to be found on the pyramids; my late friends Gebelin and Bailly were convinced they were founded on the basis of the Hibernian, or Indo-Scythian *Ogham*, a word Sir William Jones found to have the same signification in the Sanscrit (viz. a sacred character); and our Irish account of this Ogham is, that it originated in Thebes. The Egyptian name of the Indo-Scythian shepherd kings, Manetho tells us, was *HYCSOS*, and Syncellus says, the last of them was named *ASES*, words not very foreign to *AKSAK*. According to the Persian tradition, Estekar or Persepolis was built by the Peris in the reign of Gian-ben-Gian, that is, in the fabulous times of Persian history. I wait with great anxiety to see Tychsen's explanation. Sir William Jones, from Ibnu Arabshah, informs us, the Khatai (the Cotti of the Irish) had literary characters, and that the other Tartars, generally speaking, had not letters; yet in Jaghatai the people of Oighur had a system of fourteen letters, which are the characters the Mongals are supposed to have borrowed: it will be pleasing to make the comparison.

Mr. Wilford says the history of the Pali's cannot fail to be interesting, as it will be found much connected with that of Europe. Those that remain in India use the *Paisachi* letters, which they in-

vented ; what are those letters ?—their language differs not radically from that of other Hindus—that they are named Pali \*, Balli, and Bils—that wherever they settled in clans, the villages are called Balli, which at length came to signify a town or city. Can any thing be more congenial to the Irish language, in which Palice signifies a sheep ground, a shepherd's hut ; and Balli, a clan, a settlement, a town, village and city. In the same language Ahir signifies a shepherd, in Irish Aora, Arg, a boat or ship, in Irish Arg, &c. &c.

I am,

Dear Sir,

Yours, &c.

*Dublin, Jan 9*

\* Pales was the goddess of shepherds with the Romans.

Alma Pales, faveas pastora sacra canenti,  
Prosequor officio si tua facta meo OVID.

*A Tale from an original MS. of the Arabian Nights—Translated by JONATHAN SCOTT, Esq. of Sbrewsbury\*.*

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BY the letter which inclosed this valuable article, the Editor learns from his ingenious friend, that before he purchased the six volumes of Arabian Tales from Professor White, of Oxford, he had been in possession of a fragment of that work, from which the following story is extracted. He finds, on inspection, that those six volumes contain a great number of tales which have been omitted by M. Galland in his translation, and that, with some trifling exceptions, the series of them is complete to the thousand and first night. "You will see, (adds Captain Scott) that the enclosed tale

\* This gentleman, whom a residence of many years in India (where he filled the office of Persian Secretary to the Governor General), has rendered perfectly acquainted with the languages of Asia, is well known by his admirable translation of "*Ferishta's History of Dekkan*,"—"Memoirs of *Eradut Khan*," &c. His *Persian Tales of Inatulla* (imitated and left unfinished by Colonel Dow) are now in the press, and will exhibit a faithful version of the original work, intitled بهار دانش *Behar Danesh*. It is to be hoped that all doubts on the subject of the *Arabian Tales* will be done away by his literal and complete translation of the MS. work lately belonging to Dr. White. However arduous the undertaking, however difficult and obscure the language, and voluminous the work, (six large volumes) those who are acquainted with the abilities of Captain Scott will not entertain a doubt of his success. (*Editor.*)

“ is one of many, told by the concubine of a king, whose son she  
 “ had falsely accused of attempting her virtue, (she having tried  
 “ his) in order to procure his death. The prince being bound by  
 “ a vow to observe a silence of seven days, could not defend himself  
 “ by speech, so that he would have fallen a sacrifice to the malice  
 “ of the lady, had not his vow been known to the seven viziers of  
 “ his father, who in turn prevail each day on the king to suspend  
 “ the execution of his son, by a narrative displaying the artifice of  
 “ women. Each night the concubine obtains an order for his  
 “ death by relating an anecdote of the cunning of man: the follow-  
 “ ing is one of her stories. On the eighth day the prince speaks,  
 “ and justifies himself, when the lady is punished.”

The following passage is extracted from Russell's History of Aleppo, Vol. I. p. 385. “ The Arabic title of our Arabian  
 “ Nights is, ‘ Hakaïet Elf Leily wa Leily,’ Stories, a thousand  
 “ one nights. It is a scarce book at Aleppo. After much inquiry,  
 “ I found only two volumes, containing two hundred and eighty  
 “ nights, and with difficulty obtained liberty to have a copy taken.  
 “ I was shewn more than one complete copy in the Vatican library;  
 “ and one at Paris in the king's library, said also to be complete.  
 “ I have heard lately that Mr. Professor White, of Oxford, has got  
 “ a copy which formerly belonged to the late Mr. Wortley Mon-  
 “ tague, but I do not know what number of nights it contains \*.

\* These MSS. which I have lately purchased from Dr. White, certainly contain (except an hiatus of a few nights) the thousand and one, with which the sixth volume concludes, though the tales do not occur in the order of Galland's translation. (Scott.)

“ Besides the two volumes mentioned above, I collected a number of separate tales, some of which may possibly belong to the Elf Leily; at least, of the continuation of the Arabian Nights, published at Edinburgh in 1792, almost the whole of the tales contained in the first and third volumes, are found in my collection. I own that before I made this discovery, or had read more than the translator’s preface, I was inclined to think the continuation, from the suspicious manner of its introduction, was spurious\*.”

\* I was of the same opinion as Dr. Russell respecting this publication, till accidentally taking up a Persian MS. in my possession, the *جامع الحكايات* *Jamee al Hukkataut*, or Collection of Narratives, I met with several of the stories contained in it exactly the same in substance. They may have been translated from Arabick into Persian, or vice versa: but that they are not the fabrications of an European author is clear from the existence of the tales both in Arabick and Persian. Dr. Russell has his MS. in the former, and I am ready to shew mine in the latter language to any one. From the very loose and unidiomatick translation of them, I am inclined to think that the first must have been made by the Frenchman from the oral one of the Maronite priest—(Vide Preface to the Continuation of the Arabian Nights, published at Edinburgh in 1792.) For this the English editor is not to blame. (*Scott.*)

البلد الخامسة

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دخلت التجاريت على الملك وفي يدها قدح فيه سم انها الملك ان لم تأخذ  
ليحقني من ولدك والا شربت هذا لسم و صبر اثم في رقبتهك ووزراك يقولون  
لك ان النساء ذات كبد و مكر و ما في الدنيا امكر من الرجال

فقال الملك و كيف ذلك فقالت بلغني انها الملك انه كان رجل صابغ مولغا بحب النساء  
مغموما بهن فدخل في بعض الايام على صديق له فنظر في حائط داره صورت حاريت بضاً  
عوده لم يزالون مثلها فكفر تولع الصابغ بها وارتشقت محبتها في قلبه فقالوا له  
اصحابه انت قلبك العقل كيف بتصور العشق على صورت مقصورت بجدار لا ترا ولا  
تسمع فقال لهم ما صورها مصورها الا و قد را صورتها قال بعضهم قد يكون  
اخرعها مصورها من ذهنه و ام براها فقال انا ارحو من الله سبحانه و تعالي العاقبة و  
المهلت ولا بد ما تقولوا الي عن مصورها

فقالوا هو في بلد فلان فكتب اليه بساله هل رأي صورت التي صور

*The Fifth Night.*

---

WHEN the fifth evening came, the concubine entered to the king, and in her hand was a cup of poison. She said, O king, if thou wilt not do justice for me upon thy son, I will drink this poison, and my crime will rest upon thy shoulders. Thy viziers say unto thee that the female is a cunning and artful sex; but there is not in the world a more deceitful being than man.

Then the king said, How so? She replied, It has reached me, O king, that there was a painter passionately fond of women, exceedingly amorous. On a certain day he entered a friend's house, and saw upon the wall of his apartment the portrait of a beautiful girl playing on the lute, whose equal he had never beheld. The rapture of the painter was excessive, and love penetrated his heart. Then his companions said to him, O thou deficient in understanding, how canst thou fancy a love for a figure depicted on a wall, that can neither see nor hear? He replied, the limner could not have drawn this portrait unless he had seen such a countenance. One said, surely it may be that the limner invented it from his own fancy, and may never have seen her. He answered, I hope from God (whose name be praised) comfort and relief, but it is necessary that you inform me of the painter.

Then they told him that he was in a certain city; upon which he wrote to him, requesting to know whether he had seen the face he



ها ام اختر عيها من ذهنة فاعاد لها الجواب ان هذه صورة حاربت مغنبة الوزر  
في مدننه اصبيها

فلما وقف الصايغ على هذا الخبر وكان الصانع في بلاد الفرس قدجهز وسارو  
لم يزل يجد السر لبلا و نهارا حتي وصل اليها قد دخل المدينت و افام لها اما ما  
و تصادق مع رجل عطار و تالف اليه و يزالا في حدث حتي خرجوا الى حدث  
الملك و سبرته

فقال له العطار ان ملكنا هذا اكثر ما يكون ببعض السحرت فاذا وقع بده  
ساحرا القا هم في حب عبيت خارج المدينت فيموتوا من الكوع و العطش فوصل  
معه في الحدث الى التجاربت المغنبة فقال له العطار نعم هي حاربت الوزر فلان  
ثم ان الصايغ اخذ في تدبير الحيلت

فلما كان بعض اللبالي وكانت لبلة مغفرة فاحذ معه عدة لصوص واتي الي دار الوزر  
ورمي سلام التلبق و طلع عليه

واذا هو فوق السطاح و نزل الى ساحته فاذا هو بمقصورت يخرج منها ضوء فقصده  
ها ودخلها واذا هو بسرير من العاج مصنوع بالذهب الوهاو ونوفه حاربت كانه

had drawn, or had invented it by his own fancy. An answer was returned, that it was the portrait of a singing girl belonging to a vizir in the city of Isfahaun.

When the painter was informed of this intelligence, and that his treasure was in the empire of Persia, he made ready for his journey, and departed, and did not slacken in endeavours to travel night and day till he reached it. He entered the city, and had abode some days in it, when he formed an intimacy with an apothecary, and associated with him, and conversed on several subjects, till they came to discussions on the king and his qualities.

Then the apothecary replied, Our sovereign has the greatest hatred against professors of magick, and when forcerers fall into his hands, he casts them into a deep pit without the city, where they die of hunger and thirst. He now (the painter) continued to converse with him respecting the singing girl, when the apothecary replied, truly she is concubine to the vizier. Upon this the painter began to plan his stratagems.

When some evenings had passed, and it was the night of the full moon, then he took with him the implements of a robber, proceeded to the palace of the vizier, tossed a rope ladder over a battlement, and descended.

When he had gained the terrace, he descended into the court, when lo! a chamber, from which proceeded gleams of light. He approached and entered. In it was a throne (bed) of ivory inlaid with

الشمس الضحاكة في السماء صاحبه وعند راسها سمعه وعند رجلها سمعه ووجهها  
يغلب تور الشمع قدنا منها وتاملها واذا هي بغيبه ومراده والى جانب وسادتها حف  
مرصع بالدر والجواهر

ثم ان الصايغ ط سكبنا من وسطه وضرب بها كف التجاربت فكرحها حرها ظاهرا  
فانتبهت مرغوبه فمن خوفها لم تعبط واعمدت انه لص يريد اخذ المال فعالت له خذ  
هذ الخنف الحلي ولا تقتلني فتناوك منها الخنف وانصرف الى حال سبيله

فلما اصبح الله بالصباح لبس ثياب الصوفيه التناك واخذ معه الخنف الحلي ودخل  
علي الملك فسلم عليه فرد عليه السلام

فقال انها المالك اني رجل ناسك عا بد من ارض خراسان وقد اتيت مها حرا الى  
حضرتك لما ساع من سرتك وعدلك في رغبتك واردت ان اكون تحت ظلك  
فوصلت الى هذه المدينت اخر النهار وقد ثقلت ابوابها فتمت بر المدينت فتمنا انا  
نام واذا باربعه نسوان من الشجرن واحدت راكبه على زبر واحرى على تنور  
واخرى على كلبت سوداء وخرى علي ضبع

فلما نظرتهم فعليت انهم سحرت قدنت اهدا هي منى وحملت ترفضني برجلها .

pure gold, upon which reposed a damsel like a resplendent sun in a serene sky. At her head and feet were placed lamps, whose lustre the brightness of her countenance outshone. He went near her, gazed upon her, and lo! she was the object of his desires. Near her pillow lay a veil embroidered with pearls and gems.

Then he drew a dagger from his girdle, and with it wounded the palm of the damsel, so that a slight scar should appear. The pain awakened her, but from her fears she did not scream, supposing he was a robber in search of plunder; but said, take this rich veil, and do not kill me. Then he took the veil from her, and went his ways.

When God had brought light with morning, he put on the holy vestment of a pilgrim, took with him the jewel-set veil, and entered to the king, whom he complimented, and received the salaam in return.

Then he said, O king, I am a man, a pilgrim, a religious, from the country of Khorassan, and have travelled to thy presence on account of the fame of thy virtues, thy justice to thy subjects, and I wished that I might dwell under thy protection. At the close of day I reached this city, when the gates were locked, and I remained on its plain. I was sleeping, when lo! four women alighted on a tree, one riding upon an hyæna, another upon a ram, the third upon a black bitch, and the fourth upon a leopard.

When I saw them I knew that they were forcereffes. Then one

تضربني بذنب ثعلب و كان في يد ها كانه نار فا وجعتني فقرات اسم الله  
الا عظم و ضربتها بسكين كانت معي في كفها وهي موله فخرجتها فا نهزمت مني  
توقع منها هذا الخف فا خدنت فيه حلي نفيس و لبس به حاجت لاني قد زهدت  
في الدنيا

ثم ترك الخف بين يديه الملك فا نصرف فا خذ الملك الخف و بقي بقلبه فعرفه  
الهلك لا نه كان انعم به علي الوزير

فقال الوزير انا ما اهدت لك هذه الخف فقال نعم و انا اهدت اجارتي فقال  
له الملك اذهب و اتني بها فانها ساحدت فذهب الوزير الي قصره و اتني بها و قد  
نظرحرحها في كفها فاخبر الملك تصحه قول الناسك فلما راها الملك امر بها ان  
ترمي في جيب السمحت فا لقيت فيها

فلما علم الصايغ ازحبلته قد تم و ان الاجارت في الحب اخذ معه كبس فيه  
الف دينار و خرج الي حارس الحب و قال له هذ الكبس انتفع به و اسمع قصي انا  
من بلاد القوس

فاقبل اليه الحارس فقال له اعلم ان هذه الاجارت بربت مما قالوا فيها و انا

of them approached me and began to kick me with her feet, and strike me with her whip, which seemed in her hand like fire. It pained me, and I repeated the name of the Almighty God, and struck at her on the palm with a knife which I had, and she was wounded. Then she desisted, and fled from me, and there fell from her this veil which I took up, upon it valuable jewels, but for which I have no occasion, for I have retired from the world.

Then he left the veil in the hands of the king, and departed.—The king took up the veil and examined it, when he remembered that he had presented it to his vizier. Then he said to his vizier, Did I not present thee with this veil?

The vizier replied, Certainly, and I gave it to my concubine. Then said the king to him, Go and bring her to me, for she is a forcerefs. The vizier went to his palace, and brought her, and truly the wound was seen upon her palm. Then the king was convinced of the truth of the pilgrim's story, and when he saw her, he commanded that she should be cast into the pit of sorcery. Then she was let down into it.

When the painter knew that his stratagem was completed, and that the damsel was in the pit, he took with him a purse, in it a thousand deenars, and went to the keeper of the pit and said, Take this purse, enjoy the benefit of it, and hear my story. I am from the country of Persia.

Then the keeper attended, and he said to him, Know that this

لدنى او تعتها في البلبه ثم قص عليه الغصت مى اولها الى اخرها و انا اريد  
صنك از تعطيتها وتروح الثواب و انا اخذها من ههنا واتوجه بها الى بلدى فارى  
هذه قد بقيت مى حملة الهوتي فاغتم اخرها و احري وانتفع انت بهذا الذهب

فقال المحارس انا ادفع لك التجاريت لشرط ان لا تقم ههنا فاخذها الصابغ و  
سار بها مى ساعتى بجهد السهر انا و لبالي الى ان وصل بها الى بلده و هذا  
مى حملة مكر الرحال

فامر الملك بقتل ولده

damsel is innocent of what they have accused her, and I am he who has brought her into this misfortune. After this, he related his story from first to last, and said, I hope from thee that thou wilt give her up to me, and perform a meritorious action, when I will take her from hence, and retire with her to my own country. If she remains, she will soon be numbered with the dead. Pity then her afflictions and my own, and profit thyself with this gold.

The keeper replied, I will give the damsel to thee, on condition that thou remain not here. Then the painter received her, and began on the instant to exert himself in travelling day and night, till at length he reached his own country with her.—Such was one of the numerous artifices of man.

Then the king issued orders for the execution of his son.



*Extract from the Sanscrit Book intitled Serebaugabut Poran—Translated by JOHN MARSHALL\*, Anno 1677.*

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— NOW Durjoodun (Judistar's enemy) he was much troubled hereat: this, *Sookdeeb* told Roja Porakeet. Then Durjoodun had one sister, called Mitrebinda, (i. e. a great friend) and Duttrueas, his father, would have Durjoodun to give his sister to Govind for a wife: but Durjoodun was not willing, being Judistar (Govind's great friend) so much his enemy. Then Govind, at a great meeting

\* The MS. from which this extract has been taken, is preserved in the British Museum, (Harleian Library, No. 7199): it is intitled "A Continuation of Muddoo Soodun Raurze Bramin, his account of the Hindoos Book called Serebaugabut " Poran," &c. Another MS. in the same collection (No. 4256) contains the former part of this Poran, which, it appears, Marshall began to translate, June 25, 1674. In a third volume in the same library, (containing four MSS. bound together, viz. Nos. 4252, 4253, 4254, 4255) we find "A familiar and free Dialogue between " John Marshall and Muddoo Soodun Raurze Bramin at Cassumbazar, in Bengal, in " East India, began the 18 of March 1674:" and "An Account of the Hindoos " Book called Serebaugabut Poran," &c. in a fairer hand than that given in No. 4256. There are also "Memorandums in India by John Marshall, beginning September 11, 1678.

From these MSS. such passages as appear most curious shall be occasionally given in the future numbers of this work.

of many of the Rojah's daughters, took Mittrebinda away by force and married her.

Now there was a city called *Cosolla*, and the Rojah's name was *Nogganuzzeeck*, and he had a daughter called *Suttea*, and *Nogganuzzeeck*, seeing that she was so very beautiful, was resolved not to let her marry any but that man who could bind seven-oxen at once, the strongest and fiercest he could get: and giving this out, many princes sonnes came, but none could bind them. And Govind heard hereof, and went thither to his house, and he seeing Govind, was very glad, and gave him good entertainment, and all the women that saw him were much taken with him; and *Nogganuzzeeck* told Govind that he (Govind) was the governor of the world, and that when he drew it, it was nothing, and said, "You are one, and  
" there is no other besides you, and your mind is perfect in all  
" things, and you do many things for our good, and those *Lachame*  
" on your breasts, they desire no more but to carry the dirt or dust  
" of your feet on their head, and much pray for it, yet that favour  
" is not by you granted to them; and *Burmab* and *Manbadeeb* strive  
" much and pray much to have the favour of carrying the dust of  
" your feet, yet cannot obtain it; and how many *Jougees* pray to  
" you. Now you are *Burme*, who hath no body, and the reason  
" why you assume body is, because that the world or people therein  
" being growne so wicked that they obey not you; therefore for their  
" instruction it is that you came into the world, and also to en-  
" couragement of those that obey you: now it is writt in *Bead* that  
" you have not a body, but that for the reasons afore mentioned  
" you have assumed one."

This, Sookdeeb told Roja Porakeet, and that, at Nogganuzzeek's saying so, Govind smiled. So, then, Govind said to him, "If that you know all this, why have you taken such care about the not letting any have your daughter but such as can bind the seven oxen?"—So, then, Nogganuzzeek said, that he knew it was a miracle to do such a thing as to bind the oxen; and that if he would do it, then those that before would not obey him, (Govind) yet then will obey him, knowing that none but God himself can do it. So, then, Govind said, he would bind them, and would do it so that it should be no trouble to him; and so he did: and at that all people esteemed him as God. And so Nogganuzzeek gave him his daughter to wife; and gave him with her ten thousand cows, and golden bracelets and wearing jewells, and three thousand women to wait on her, and nine thousand elephants, and 900,000 ruts, 90,000,000 horses, 9,000,000,000 men: and Govind was very merry, and Govind having gott all this was going home, but all those Rojah's sonnes who had strove to bind the oxen but could not, they were much angry at Govind, and resolved that he should not carry away this wife of his, so resolved altogether to fight with him, and Govind perceived it: Govind prepared himselfe, and killed many of them; and those left, some of them with broken legs and armes, &c. some ran away and went home. And there was a Roja called *Sootakirt*, and he had a daughter called *Buddrah*, and he gave her to Govind for wife. Now there was a country called *Hekey*, and the Rojah of that place gave his daughter Luchena to wife to Govind.—This, Sookdeeb told Roja Porakeet, how that Govind had married eight times thus.

Now, the Earth had a son called *Nurruck Rojah*, and he had forced abundance of *Rojahs'* daughters into his house, and was resolved that when he had gotten sixteen thousand of them together, that then he would marry them all, and not marry any one till then: and Govind hearing this, he went to him, and killed him, and took from him all his women, and married them all.—This, Sookdeeb told *Rojah Porakeet*: then *Porakeet* asked Sookdeeb how many women this *Nurruck* had gotten together, and how strong was he, and how Govind killed him, and took away the women—"that tell me at large, the whole story."

So Sookdeeb told him that *Nurruck Rojah* was very strong, and that *Burmah* loved him much and gave him much strength, and he had much art; and whosoever he heard of, that were kings that had daughters, he forced away; and *Burmah* had such a great love for him, that he suffered him to go up to *Inder* and bound him in prison, and took from his wife her ear-rings, and from *Inder* his *Charotab*, which was carried over his head, and brought it away. And at this *Inder* was very \* and thought what to do, being *Burmah* had such love for men that made them so strong to \* with him. So *Inder* complained to Govind, and crying to him the whole story of *Nurruck*; and Govind told him he would chastise him sufficiently. And *Nurruck* had built such a house in the *Summeear* hill that reached up to heaven, and stopped it up, so there was no roome for the sunn, moone or planet to move in; and about his house made a stone wall, which was full of all forts of weapons

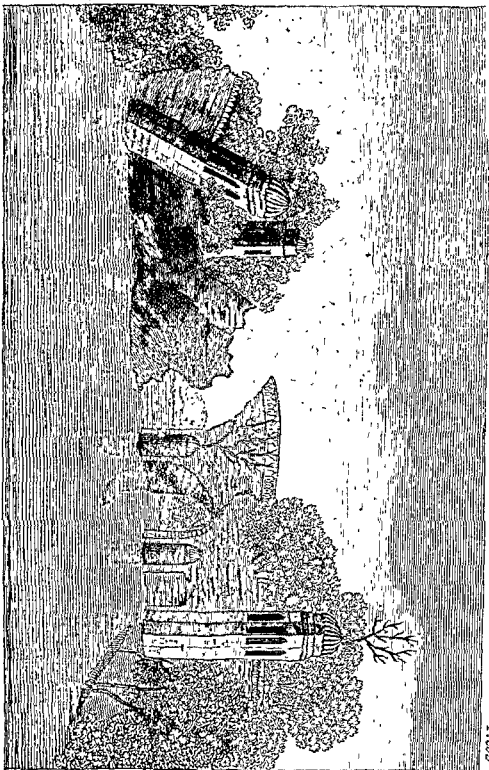
\* These blanks are in the original.

that none could pass, some standing one way, and others another. He made another wall or moat of all the water, and made another wall of fire; and he had a *Drogo* (called *Moor*) or steward, or rather and he was to have the government of the armie belonged to Nurruck: and this Moor had made another wall of ropes or netts to enslave any that should come to fight with him, and about that made a wall of snakes, and thus this Rojah lived. And Govind perceiving all this, he called *Gur* from heaven, and rode upon him, and carried only one wife with him; and he broke with his club all the wall of stone, and with his chuckur he cut all the wall of weapons, he put out the fire wall, and turned away the moat or ditch wall, and cut the wall of roaps, and then blew upon his snakes with five mouths or shell; and all Nurruck's arts went away: and this noise of snakes the *Drogo Moor* heard, and rose and wondered at such a noise, and was angry—he had five heads, and took a weapon in his hands, and was so angry that fire flew out of his eyes, and ran to kill Govind with the same desire as a snake doth to eat her victualls.

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### *View of Paggala Pool.*

THE drawing from which the annexed engraving was made (now in the collection of Lady Chambers) is a representation of the ruined bridge called Paggala Pool, near Dacca, in Bengal, as it appeared in the year 1789.



*Conjectures of G. PENN, Esq. F. S. A. on the  
Egyptian Original of the Word* ΠΥΡ---*Con-  
tinued from No. II. p. 159.*

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I. AND here I must claim the reader's unprejudiced attention to the subject of inquiry.

That, at the origin of speech, the same term should have been applied to *the sun* and to *fire*, will appear highly probable, if we reflect how frequently, in daily phrase, we speak of the sun as a part of the element which we call fire,—our experimental knowledge of the extensive diffusion of that element throughout nature having taught us to consider the sun as comprehending a limited quantity of that universal substance. But, at the origin of mankind, and before the tardy lesson of experience was accomplished, the reverse must necessarily have had place; and instead of the phænomena of the sun being referred to the general quality of fire, the phænomena of fire must have been compared with the particular character of the sun. It is on this obvious and natural principle that Arnobius inquires, “unde ignibus solis genitalis fervor?” If we carry our thoughts back to man at his first creation, it is evident

that he would have derived from the sun his first acquaintance with the properties of fire; which discovers itself no where in a visible form but in the heavenly bodies or meteors, and no where with the prominent feature of *heat* but in the *solar orb*:—for no solid objection can be raised against this general rule, from the very rare phenomenon of volcanic fire. We may collect from the Mosaic record, that the occasion for fire was not coeval with the creation of man; because he was produced in a temperature of climate that did not require it for warmth, and in a situation where the exuberant and varied productions of the soil superseded its service for the preparation of artificial food. Familiarized thus, from his creation, with the striking properties of *light* and *heat* proceeding from the solar orb, man, on his first acquaintance with terrestrial fire, would have recognised in it the characteristic features of that heavenly substance, which would thus have become the rule and standard of the other, determining the designation it should receive. And whatever change the refinement of science might have afterwards introduced into the primitive notion, it is highly probable that the more popular and general phraseology still retained the original impression\*.

That this was really the case may be inferred from the tenor of ancient fable, which not only represents Prometheus as having first

\* Rudbeck, in his *Atlantica*, T. II. p. 145, remarks thus of the practice of his northern ancestors: "id vero observatū dignissimum censemus, quod non tantum omnia *solis* nomina *igni* tribuantur——sed etiam ex adverso *sol*, *ignis* nomina recipiat," &c. And thus, the word **שֶׁן** signifies *fire*, in Ezech. v. 20. *שֶׁן* ΠΥΡΙ καὶ ἀκαυστος.—but in Job, xxxi. 26, it signifies *the sun*; *ἡ αἰὼν τοῦ πειρασμοῦ*.



imparted to man the element of fire, but farther, of having drawn that fire from the solar mass. Thus, among others, Ennius

“ Iste de sole sumptus ignis.”

On which<sup>\*</sup> passage his learned commentator<sup>\*</sup> remarks . “ We are  
 “ here to understand nothing else, than that the fire, which we use  
 “ for our accommodation, was drawn from the sun , since, in all  
 “ its various qualities, it approaches so nearly to the nature of the  
 “ sun . Many of the definitions given by the philosophers, are  
 “ founded upon this affinity of the sun to fire —those ancient sages  
 “ were of the belief, that our earthly fire was connected by *some*  
 “ *very intimate relation* with the celestial. On which account it is,  
 “ that Apuleius calls the solar fire the parent of the terrestrial<sup>\*</sup>.”

An evidence of the same fact, among the first inhabitants of Europe, is still preserved, with sufficient evidence, in the remains of the ancient Celtic language, and in those fragments of tradition which connect the original occupants of Greece with the Celtic stock . The different branches of that extensive family have uniformly employed the words TAN, TIN, TEINE †, to signify the *element of fire*, and (by reduplication ‡) TITAN, TITIN, TITHIN, to denote the *solar*

\* Enni Frag *Premeth* not

† Lhuys's *Archæol Brit Glossography*, p 293 — Shaw's *Galic and Irish Dict* —  
*Irish Engl Dict Paris* — *Vocabulaire François et Breton Quimper* 1778 p 9, 73,  
 “ An TAN, *le feu* Junii *Etymol Angl* V *Tinder*

‡ The reduplication of a root, either wholly or in part, is a very ordinary practice in primitive languages to contribute force, or to denote pre eminence . We meet with

*fire*, or the SUN. The latter terms are still in use in the dialects of Ireland and Scotland, the former are also severally employed in those of Brittany, Cornwall, Wales, and Ireland. The first and second of those words survive, likewise, in our own compound English; in which, among other Celtic words, we use the word to *TINE*, with the signification of to *kindle*, or *set on fire*. We also use the word to *TAN*, by which we mean, *to make brown by exposure to the action of the sun*, as Johnson justly defines it:

“ His face all *TANN’d* with scorching *SUNNY* rays.”

Nearly equivalent to which is the verb, *to SUN*, as the Latin *solare*, and the Greek *ἡλίουσθαι*. This operation of the sun, the first and most familiar agent of heat, became the rude model of the artificial process afterwards introduced, which still preserves the name of, to *TAN*.

To the same root we may venture to refer the strange and questionable word in Greek, *τινθαλιος*, *tinthalius*—signifying *calidus*; which seems to be a sort of pleonastic compound, consisting of an

it both in the Hebrew and Egyptian, two languages, which, though essentially different, yet agree in this general analogy, proceeding from the feelings of mankind. The author of the Irish English Dict observes at the word *Tethin*, the sun—“ This word “ *seems* to be derived from the Irish word *Teith*, hot, warm. Quære, if the name “ of the people called *Titans*, may have any connection or affinity with this word? ” The monosyllables quoted in the text, compared with the genius of speech, are, however, sufficient to convince us, that the *last* syllables of *tethin*, *tutin*, *titan*, are not formative, but *radical*.

ancient term and its modern interpretation: sc. *τιν*, TIN\*, and *αλεος*, ALEUS, *calidus*. The name of TIN is likewise derivable from the same source, as having been applied to our native metal (of which, Pliny† informs us, mirrors were anciently made) on account of its brilliancy. For, as the Latins applied the oriental term *ἥλιος*, AUR, which signifies *lux*, *sol*, and also *ignis*, (but, “non tam ignis ardorem quam ejus flammantem splendorem”‡) to denote both the brightness of the *morning*, AURORA, and the lustre of the metal *gold*, AURUM;—and as the Greeks applied to *iron*, *σιδηρος*, SIDEROS, the same word which the Latins, or early Dorians, used to express the heavenly bodies, “splendientia cœli SIDERA;”—so it is a very found conjecture, that our remote ancestors were guided by a cognate principle in imposing the name of TIN.

Together with the other members of the Celtic family, the first inhabitants of Greece employed the common name of *τιταν*, *τιτην*, TITAN, TITEN, to denote the *solar body*, as is almost too notorious to require evidence here. The following passage, however, in the hymn to APOLLO, or the SUN, ascribed to Orpheus, in which various traditionary and mystical names of that personified agent are assembled, may deserve to be produced:

\* “TIN, to melt, or dissolve.” Irish-Eng. Dict. From the word *tin* we also form, to *Tind*, i. e. to *sparkle*, to *kindle*; the congenial letter *d* being brought out by a strong appulse of the tongue on the final *n*: so, perhaps, in *τιν-ε-αλεις*. See Junii Etymol. Angl. V. *Teen*, *Tind*, *Tin*.

† Nat. Hist. xxxiv. c. 17.

‡ Simonis Lex. Heb. Chald.

———— Πυθιε, TITAN,  
ΓΡΥΝΙΕ, καὶ Σμινθεω ———

“ ——— Pythius, TITAN,  
“ GRYNIIUS, & Smintheus ! ———”

The first and last of these appellations are referred by Homer to *Apollo*; the second and third are terms *now in use* in the Hiberno-Celtic to designate *the sun*;—the word Γρυνιος, the “GRYNÆUS Apollo” of Virgil, being the same word with the GRIAN of the Irish\*.

But when the first modification of the primitive language took place, by means of the entrance of the first of those foreigners who obtained establishments in the country, and to whom Socrates alludes in the passage of Plato already quoted at p. 158. the adoption of new terms in the place of those applied to the great object of their

\* Shaw's *Dictionary*. Lhuyd, *ubi supra* Collect de Reb. Hib ———At the same time that we may recognise *these words* for fragments of that most ancient language to which we give the name of Celtic, we must proceed with great caution in the inferences we would draw from the dialects of Ireland, &c on account of the gradual modification of those dialects, during a course of ages, through the long intercourse of the Phœnicians of Africa with the British islands General Vallancey has, with great ingenuity and learning, proposed an interpretation of the famous Punic passage in Plautus, by means of the Irish, as Bochart, Selden, and other learned men, have long since done, by means of the Hebrew Whether his interpretation be satisfactory, I am incompetent to pronounce, but this we may safely affirm, that if it is, it makes against the purity of the Irish, considered as a Celtic Dialect, which must be corrupt in proportion to the quantity of Punic that it contains,—the Celtic and Punic being very different languages.

superstitious worship, the sun, occasioned such of the *indigenæ* or *αὐτοχθόνες* as remained, to discriminate between themselves and those of their kindred who withdrew from the commerce of the invaders; noting the latter by the term which they ceased to employ. For, that the sun was the great object of heathen worship and superstition, in every age and country, is (I presume) a fact too well known to be contended here; as also, that many tribes were denominated from the name they gave to that luminary. Whatever was the alteration produced in the language of the primitive inhabitants of Greece by the first invaders, their descendants continued always to recognise their ancestors in the *Τίτῆνες*, or TITANS:

TITHNEΣ, γαίης τε καὶ ἑρᾶς ἀγλαὰ τέκνα,  
ἡμῖν ἐρῶν προγονοὶ πατέρων — — — *Orph. H. 36. 1.*

“ TITANS, illustrious fons of earth and heav’n,  
“ *Our fires’ progenitors!* ”

notwithstanding that, in the process of ages, these afterwards migrated so far to the westward:

— — — ἐφ’ Ἑλλήνεσσι, μάχαιραν  
βαρβαρικὴν καὶ KEATON ἀνασησάντες ἀρηὰ  
οὐσιγενεὶ TITHNEΣ, ἀφ’ ἐσπερᾶ εὐχαλοῦντος  
ῥωσσόλαι — — — — — *Callim. H. in Del. 172.*

“ Against the Greeks then shall a future race

“ Of TITANS, pouring from the *utmost West*, \*

“ Raise the barbaric sword and CELTIC war.”

When the first Egyptian colonists carried the influence of their language and religious customs into the country called, in after ages, Greece, and when that language began, in partial instances, to supplant (what, in the defect of a more accurate designation, I call) the original Celtic, it is probable that the words thus introduced would, in many cases, take the place of those which they extruded, according to the practice of the *ancient speech*, that is to say, according to the genius of the language receiving, rather than of that from which they were received. Thus, the word  $\tau\eta\eta$ , *PIRA*, signifying exclusively *the sun* in Egyptian, and comprehending no notion of fire, having entered under the form  $\pi\upsilon\rho\kappa$ ,  $\tau\upsilon\rho^*$ , in the place of the word TITAN, which emphatically expressed the *fiery* property of the sun, might be abusively employed as equivalent to it in all its extent †.

\* I conceive that these two passages, compared together, may afford (for the present) a summary reply to the bold positions of a learned and elaborate writer, who affirms, that “ the Titans were Scythians, —and who asserts, that “ the Scythians *originated* in “ the East, as the Celts did in the West (See *A Dissertation on the Gths, &c*)— We learn, on the contrary, from those authorities, that the traditionary belief of the Greeks was very different, namely, that the *Titanic* family, which they placed at the head of their genealogy, was no other than that which was established, in after ages, on the western side of Europe

† It may be well in this place to anticipate a suspicion which some readers might feel inclined to interpose, namely, that the Egyptian  $\tau\eta\eta$  itself may be a corrupted form of  $\tau\upsilon\rho$ , introduced from Greece, with many other Greek words, subsequently to the conquests of Alexander, and to obviate its effect by observing, that the word  $\pi\eta$  is an

II. Now, That the word  $\tau\upsilon\rho$ ,  $\text{PYR}$ , on the other hand, did *in fact* signify, literally, *the sun*, at a very early period, I am next to shew.

And the first evidence which I shall adduce, though concise, appears to me to be ample, and direct to the present purpose, and indeed, if examined dispassionately and critically, it cannot, I think, be found to admit of any other interpretation. It is furnished by Diodorus Siculus, who has transmitted to us many scattered and important truths, intermixed with much idle fiction, equivocation, and anachronism, and amongst the number is this unnoticed tradition. The whole of the obscure and insulated fact which he records, bears a manifest relation to what has been just now contended, and points to the *three* appellatives of  $\tau\iota\tau\alpha\nu$ ,  $\tau\upsilon\rho$ , and  $\eta\lambda\iota\omicron\varsigma$ , TITAN,  $\text{PYR}$ , and HELIUS, as denominations given successively in Greece to the sun —and also, to the hostility of those who maintained the former, with those who imposed the latter name. The substance of the intelligence which it furnishes is this, that *the word*  $\eta\lambda\iota\omicron\varsigma$ , HELIUS, succeeded to that of  $\tau\upsilon\rho$ ,  $\text{PYR}$ , to denote *the sun*, as did *the word*  $\sigma\epsilon\lambda\eta\nu\eta$ , SELENE, to that of  $\mu\epsilon\nu\eta$ , MENE, to signify *the moon*. Τῆςτε γὰρ τῆς τοῦτοῦτο—ονομασθῆναι γὰρ ὑπο τῶν ἀνθρώπων ἩΛΙΟΝ μὲν, το ΠΡΟΤΕΡΟΝ ἐν ἑσπέρῳ ΠΥΡ ἱερὸν

ancient appropriate denomination of *the sun* in Egypt, compounded of the Egypt art cle  $\pi$  and  $\epsilon\eta$ , *sol*. Of the incorporation of the article in Greek words derived from the Egyptian, we have frequent examples, which bear evidence to an ancient Egyptian influence, just in the same manner as the incorporation of the article *el* in numerous words of the Spanish Vocabulary, exhibit a proof of the undeniable influence of the Arabic in that language.

ΚΑΛΟΥΜΕΝΟΝ, ΣΕΛΗΝΗΝ δὲ τὴν ΜΗΝΗΝ ΠΡΟΣΑΓΟΡΕΥΟ-  
ΜΕΝΗΝ \* —“ That what in heaven was *before called* the sacred ΠΥΡ,  
“ should be thenceforth denominated HELIUS, and what was *called*  
“ ΜΕΝΕ, should be denominated SELENE.” Here the terms of  
Diodorus positively design true, and not *metaphorical* designations,  
as the το πρότερον καλούμενον testifies, and with this fact the historian  
has implicated some obscure vestiges of the traditionary history of  
TITAN The information comes to us, therefore, under the fiction of  
a prophecy, which supposes two facts the first, that at the period of  
the prediction the words πυρ and μῆνη, ΠΥΡ and ΜΕΝΕ, were actually  
proper appellatives for the sun and moon, the second, that at a sub-  
sequent period these words should be superseded in their respective  
functions, by the words ἥλιος \* and σεληνή, HELIUS and SELENE.

In respect of the previous use of the terms ΠΥΡ and ΜΕΝΕ,  
(whose fortunes are here made parallel) we know that the latter was  
long retained by the poets to express *the moon*, and with a variation  
in its termination—ΜΗΝ, ΜΕΝ,—it became the common term for  
*a month*, or the time measured by a lunar revolution: χρόνος ΜΗΝΗΣ  
ελισσών κυκλον,—“Time, who rolls forward the circle of ΜΕΝΕ, or the  
“ moon ” The late introduction of the word SELENE, together  
with the events attending it, are, I suspect, alluded to in the name  
PRO-SELENOI, assumed by the inhabitants of Arcadia to commemo-  
rate the high antiquity of their establishment in the Pelóponnesus,

\* Plato, in Tim p 39, B seems to speak of the name ἥλιος as of late adoption  
φω ο θος ἀνέψεν ἐν τῇ πρὸς γῆν δευτέρᾳ τῶν περιόδων ο δὲ ΝΥΝ ΚΕΚΑΗΚΑΜΕΝ ΗΑΙΟΝ  
“ God kindled the light to which *we have now given the name of Helius*, in the second  
“ revolution from the earth ’



and their seniority to the revolution in question\*. But, in regard to the word *πῦρ*, *PYR*,—it does not appear that this word maintained an equal authority among the poets; perhaps, on account of the equivocation to which it was liable, and which obtained a more ready acceptance to the word *HELIUS*. Some vestiges, however, of what Diodorus commemorates, are still discernible, and, among other instances, in the opening of the Orphic hymn to *PAN*, which term is to be understood in the sense of *το Παν*, or the *universe*.

ΠΑΝΑ καλῶ, κρατερον νομιον, κοσμοιο τε ΣΥΜΠΑΝ,  
 ΟΥΡΑΝΟΝ, ἡδὲ ΘΑΛΑΣΣΑΝ, ἰδὲ ΧΘΟΝΑ παμ βασιλείαν,  
 καὶ ΠΥΡ ἀθανάτων· τὰ δὲ γὰρ ΜΕΛΗ εἰσι τὰ ΠΑΝΟΣ.

“ I invoke the *UNIVERSE*, the *AGGREGATE* of the world,  
 “ The *HEAVEN* and the *SEA*, the all-ruling *EARTH*,  
 “ And the immortal *SUN*, (*PYR*) for these are *MEMBERS* of  
 “ the *WHOLE*.”

And the poet resumes this particular enumeration from verse 13 to 18, the last line of which appears to fix the sense of *PYR* according to the preceding exposition. But if the word *MENE* maintained

\* Those, on the other hand, who were votaries of *SELENE*, seem to have treated the worshippers of *MENE* with the utmost arrogance.

————— Σίληος  
 ἀθάνατοι ἀνέχουσιν, ἐπιχθόνιοι δὲ τὴν Μηνην. *Orph. Frag.* 1X.

“ Whom the immortals call *SELENE*, but the inhabitants of earth call *MENE*.”

This manner of distinguishing between names is common in the *Edda*.

a more durable authority among the *poets* than that of *pyr*, this latter word, on the other hand, preserved its genuine and primitive signification unimpaired amongst the *most ancient philosophers* of Greece, as we shall presently discover.

Such, then, is the import of the communication received from Diodorus; and which cannot mean any thing, if it does not mean that the sun was *anciently called* PYR, and the moon *called* MENE, by that people, which afterwards employed the word HELIUS to denote the former, and SELENE to designate the latter. From whence it will appear, that the word *helius*, ἥλιος, which we know succeeded *remotely* to that of *titan*, τιταν, succeeded *immediately* to that of *fyr*, πυρ.

A testimony, feeble and indistinct perhaps in itself, but by no means inefficient when compared with the above tradition in Diodorus, and with the total of the argument, occurs in Phavorinus, who interprets TITAN,—ὅς κ' αὐτὸς ἀλληγορεῖται εἰς τὸν Ἥλιον. And ἥλιος,—ΠΥΡ ὑρανιον. And again,—ΗΦΑΙΣΤΟΣ—ὅτε δὲ τὸ ΠΥΡ, παρὰ τισι δὲ ὁ Ἥλιος. The tradition that Bacchus was generated by πυρ, PYR, from whence he is sometimes called πυρογενής\*, PYROGENES, may be interpreted in the ancient sense here ascribed to the word, and with the same import as the ἥλιαδης, HELIADES, from HELIUS. For Diodorus, in his Fifth Book, reducing the allegory of Bacchus to its natural meaning, informs us, that the first *grapes* figured in the person of Bacchus, were the spontaneous production of natural

\* διὰ ΠΥΡΟΣ λεχθενης. Phurnutus, de Nat. Deor. p. 82.—Diod. Sec. 1. 111.

agencies ; the principal of which, as appears from his First Book, c. II. was ever held to be the SUN. “ SOLEM, cui debemus—quod  
 “ annum cursu suo temperet, et corpora alit ; *sata evocat, percoquit*  
 “ *fructus.*” \* And Eusebius, ὁ ἩΛΙΟΣ σπερμαίνειν λέγειναι τὴν φύσιν. †  
 So Macrobius ; “ SOL quoque ipse, de quo vitam omnia mutuuntur.”  
 And Plutarch, in the last sentence of his discourse concerning Isis  
 and Osiris, says : “ it was with great propriety that the Egyptians  
 “ offered resin and myrrh to the sun, since it was from him that  
 “ they derived *their birth.*” ὡς ἀπ’ ἩΛΙΟΥ τὴν ΓΕΝΕΣΙΝ ἐχούσα ‡.

But the last evidence that I shall produce is conclusive, and must,  
 I think, remove any doubt upon the subject ;—it respects the most  
 important fact in the ancient history of the science of astronomy.

\* Seneca, *de Benef.* l. VII. c. 31.

† Apud Jablonski *Pantb. Egypt.* l. II. p. 287.

‡ In *Semn. Scip.* l. I. c. 6.

[To be concluded in the next Number.]

غزل ار دیوان حافظ

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عندست و موسم کل ساقی بنار ناده  
هنگام کل که دیداسی بی می قدح نهاده

و بی رهد نارسائی مکرر خاطر می  
ساقی نده سرب می تا دل سود کساده

واعظ که دی مصدح میگرد عاشقانه  
امروز دیدم من مست تغوی بیاد داده

اس نک دورور دیگر کلرا عسیمی داری  
گر عاسعی طرب خو با ساهدان ساده

کل رب ای حرفان عادل چرا بسپیده  
بی ناله دی و بی بی نار و حام ناده

در مجلس صیوحی دانی چه خوش نماید  
عکس عرار ساقی در حام می قتاده

مطرب خو برده ساری شاید اگر بخوانی  
اس طور شعر حافظ در برم شاعراده

*Persian Ode of HAFIZ—Translated by*  
WILLIAM OUSELEY, *Esq.*

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IT is a festival, and the season of the rose; boy, bring wine.—  
Who ever saw, in the time of the rose, a cup placed down  
without wine?

My heart shrinks from the malicious hypocrisy of affected temperance: pour out the wine, boy, that my heart may be expanded.

Him, who yesterday preached serious advice to lovers, I this day beheld drunk, and his piety and solemnity given to the wind.

For these two or three days to come, plunder the roses! and if you are a lover, seek the delights of love in revelling with beautiful damsels.

The rose is now departed! but why, my companions, do you sit

languid and inanimate without the found of the tabour and flute \*, without a mistress and a flask of wine.

You know how the morning draught delights us in our feast, when the rosy cheek of the cup-bearer is reflected in the wine.

O minstrel ! when you begin to play, if you accompany the instrument with your voice, sing this fragment of the poetry of Hafiz at the banquet of the prince.

\* According to some MSS. بی بانک رود جنکی “ without the melody of the harp strings.”

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*Observations on the Persian Language, with an Answer to the Query in No. II. p. 192, on the following Passage of VIRGIL, OEnotrii coluere Viri---By the Rev. B. GERRANS, Teacher of the Oriental Languages, &c.*

HOWEVER the literati of Europe have disagreed in some respects, they have till very lately been in this particular unanimous: that the ancient language of Persia was totally different from the modern, that the former is either entirely lost, or that what remains of it in the latter must be unintelligible to the people of the present

times. On this account, many laborious gentlemen, who have with much time and pains acquired a knowledge of Hebrew and Arabic, have neglected to apply themselves to the Persian, from a supposition that it could not afford any intelligence worthy of their pursuit; but if we examine the reasons on which they ground their erroneous opinions, we shall find them erected on false principles, and established by mistaken representations received from illiterate modern travellers, who have confounded it with the Malabaric, Nagree, Moorish, or some other jargon of Hindostaun. Others have concluded it to be a corrupted Arabic, for no other reason but because after the Mahomedan conquest they adopted the Arabian character, without considering that what has happened to the Persian has before happened to the Hebrew; which is, in fact, now written and printed in the Chaldean letter used by the Jews since their return from the last captivity, and bears no more resemblance to the Samaritan or Mosaic letter, than the Palmyrene Syriac does to the Icelandic, or the Italian to the Celtic: greater changes have taken place among the Arabians according to the fancy of different scribes; and the same may be said of the English, the inhabitants of which country having, instead of the old black letter, adopted the Roman, because handsomer and much easier to be written. There are others, again, weak enough to believe that the present language of all India is nothing more than a barbarous farrago of words, principally introduced by the Dutch, Portuguese, and English settlers.

Though it will be no easy matter to remove all those misconceived prejudices, I shall (as it is my particular province) maintain, that the Persian is the most descriptive, copious, and regular language in

the world; the verbs (the principal part of speech in any language) are in this respect unrivalled, the infinitives of all ending in the same letter, ن (nun,) the third person singular of the perfect tense in د (dal,) the noun substantive, like our own, void of termination, and the plural number distinguished by the addition of ان (an,) or ها (ha,) to the singular; the comparison of adjectives is made by the addition of تر (ter) to the positive, and ترى (teren) to the superlative: and even those which in English, Latin, Greek, and most other languages, are extremely irregular, are in this great commercial living language of Asia reconcilable to the common standard. Its regularity can be only equalled by its antiquity, for no history extant can trace the Persian, Arabic, or Hebrew, to their original source: what the psalmist said of the heavenly bodies, may be here applied, “ their sound is gone out into all lands, and their words into the “ ends of the earth,” because the remains of all three, but more especially the Persian, are to be found in most Asiatic, as well as European tongues. as it was in the time of the kings of Israel, or in the days of Abraham and, perhaps, of Noah, so it is at present, with the additional recommendation of being enriched by the liberal introduction of Arabic words, and being more convenient by the adoption of a plainer character. Among innumerable words purely Persian, which have been always used in common both by the ancient and modern inhabitants, there are two to be met with more frequently than others, the first of which is, ستان (staun:) to establish this by historic proof, I shall produce one instance, among many, from Holy Writ:—When pious Hezekiah had removed the high places, broken the images, and cut down the groves, he afterwards brake in pieces the brazen serpent that Moses had made,



because the Israelites burnt incense to it, and he called it נחשטן, Nehhushtan; which word cannot be understood by the Hebrew or Arabian student, because though the one part is Hebrew, the other is pure Persian, and means nothing more or less than a station\* or place infested with serpents; and exactly corresponds with its modern acceptation in Negaristaun, a station or gallery of pictures; Cabaristaun, a station of graves or cemetery; Hindooستاun, the station or country of the Hindoos; and Gulistaun, a station or bed of roses. The next compound is دار, having or possessing, the corrupted remains of which are evident in a variety of modern languages in words ending in *ter, der, dar, trius, τρος, &c. &c.*: and the veteran Orientalist may as clearly perceive it in Ænotrii, which, like נחשטן, Nehhushtan, is compounded of both the Hebrew יין and Persian دار, the first part of which is somewhat disguised by passing through the Grecian school, and pronounced *Oiv*; which is easily accounted for by considering, that this people† had neither *jod* nor *vau* in their alphabet, and therefore were, and now are, obliged to pronounce *Oiv* instead of יין, as they call יון, Javan, *Iuv*, Ion, and the country יוני, Javana, Ionia, and by giving *Oiv* their own termination *u*, you find the vocable *Oivu*, wine. The next difficulty to be removed is that the first radical د (dal) in the Persian compound is softened into ت (ta,) as the Italians pronounce *Mahumeto*, and the English, after them, *Mahomet*, instead of محمد (Maho-

\* 2 Kings, chap. xviii. v. 4. *مارستان* in the Persian of the present day has the same signification where the same compound *ستان* is used.

† For the imperfection of the Greek alphabet see Rabbi Benjamin's Travels, p. 120, translated from the Hebrew by the Editor of the *Tooti Námeh*, or *Tales of a Parrot*.

med,) and, therefore, upon this principle, a Grecian would found Οινολης, **יַיִן**, Vinifer, the wine bringer or possessor, and the Romans, after them, would as naturally call him Œnotrus, and his descendants Œnotrii, which means wine possessors, inventors, or cultivators of vineyards Œnotrus, as we are informed by Greek and Roman authors, was the son of Lycaon, who, for his barbarity, was transformed into a wolf by Jupiter: so that, according to their authority, the first inhabitants of Italy and the neighbouring countries were wolf-men, or, as the French more properly denominate them, *Loup-garoux*.

—— ——— Rſum teneatis Amici.

It is well known to all unprejudiced readers that the Greeks were the corruptors and confounders of ancient history, always pretending to more knowledge and greater antiquity than any other nation, and when they met with a person whose name they could not pronounce, or thought it their interest to suppress, they either corrupted it from necessity and alphabetical poverty, or concealed it by naming him afresh, either from some place from which he was supposed to come, from some extraordinary action which his ancestors had performed, or some wonderful accomplishment, or useful discovery, in which he excelled his predecessors, and justly merited the esteem of his cotemporaries: so that the real name of the man was often enveloped in as much obscurity as the Persepolitan antiquities, or Egyptian hieroglyphics, of this description is the fable of **Καδμος**, Cadmus, who never actually existed, it being a corruption of **קדק**, the East, and by putting the Greek termination you have **Καδμος**,

merely because a tradition informed them that a man from the east, whose real name was not known, first introduced letters among them.

What has been said of Cadmus may be said of *Ænotrii*, the possessors and inventors of wine, and cultivators of vineyards, which they learned from their father *Ænotrus*, *which was Noah*, who, in all probability, passed over into Europe about a century after the flood, and spent the last two hundred years of his life in Italy: from whence arose the fable of Janus, who (we are told) was the only deity that could see his own back. ¶, as I have already observed, is the Hebrew name of wine, to which add the Roman termination *us*, and you have the very word *JANUS*, who was represented on ancient coins by a man with two faces on one side, and a ship on the other; which two faces can only be applicable to *NOAH* and his family, because they only had seen the old world and the new, and the ship was the vehicle by which he and part of that

*Recherches sur les vrais Principes de l'Étymologie, ou le Mécanisme des Langues développé d'après l'Hébreu, qu'on démontre être Hiéroglyphique et la plus ancienne de toutes les Langues.*

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OUVRAGE utile à ceux même qui n'ont aucune connoissance de l'Hébreu par le soin qu'on y a pris de répéter en caractères communs et vulgaires tous les mots écrits en Hébreu ; ce qui a lieu non seulement pour les mots qui appartiennent à cette langue ; mais encore pour ceux qui sont Chaldéens, Syriaques, Arabes ou Samaritains \*.

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DES principes étymologiques présentés sous le plus simple aspect possible ; plusieurs applications de ces mêmes principes pour en faire

\* This article was communicated to the Editor as the Prospectus of a Work, which the ingenious author, the Abbé Caperan, designs to publish by subscription, in one large quarto volume, ornamented with an emblematical frontispiece, an engraved table of above thirty ancient alphabets, and a chart illustrating scriptural geography. Mr Harding, bookseller, N<sup>o</sup>. 98, Pall-Mall, and Mr. Hatchard, No. 173, Piccadilly, will acquaint those who wish to promote this work, with the terms of subscription and other particulars.

connoître la marche et mettre le lecteur à même de suivre les étymologies répandues dans tout le cours de l'ouvrage ; les preuves de ces mêmes principes établies d'après le mécanisme de l'Hébreu, considéré 1°. dans son alphabet, où l'on assigne d'abord la valeur et l'emploi de chaque lettre, répondant à toutes les valeurs et modifications des divers caractères simples ou composés des autres langues qui en sont dérivées, quelques multipliés qu'ils puissent être dans leur forme et leur usage ; ensuite pourquoi telle lettre en particulier s'est facilement remplacée dans les dérivés, changement qui doit d'autant moins surprendre qu'il se rencontre dans l'Hébreu. Pour le prouver on a pris à tâche de citer sous chaque lettre nombre de mots où ces mêmes permutations ont lieu, sans rien changer à l'essence de la chose signifiée.

Mots originaux qui, dès qu'ils paroissent sont toujours suivis de quelques dérivés du Grec, du Latin, et autres langues connues et parlées principalement en Europe.

2°. Dans l'examen des lettres de cette même langue, classées par organe pour en déterminer la nature et assigner la différence qui se rencontre entre elles, leurs diverses fonctions dans la manière de peindre les objets et comment elles sont parvenues à rendre comme sensibles les besoins et même les diverses affections dont l'ame de l'homme est susceptible.

C'est à la suite de cet examen que l'auteur s'est vu insensiblement conduit jusqu'aux découvertes 1°. des caractères hiéroglyphiques de la

langue Hébraïque : les comparaisons et les rapprochemens qu'il s'est vu obligé de faire de l'Hébreu des Bibles avec le Samaritain et l'ancien Chaldéen, lui ont fait connoître la signification directe de chaque lettre et l'objet physique que chacune d'elles représente par sa forme et sa nature.

2°. De la langue Hébraïque comme existante encore toute entière dans son premier état de langage hiéroglyphique. Prouvé comme tel par le grand nombre de mots présentés sous chaque lettre et expliqués hiéroglyphiquement d'après le nom ou une des qualités intrinsèques de la chose représentée par chaque caractère qui s'offre dans une racine Hébraïque quelconque. En effet ce qui ne laisse aucun doute sur ces découvertes, c'est qu'on ne manque jamais de trouver dans trois caractères hiéroglyphiques, la définition de la chose signifiée, soit qu'elle se présente au physique ou au figuré, soit qu'elle convienne aux êtres animés ou inanimés. Les essais en sont faits sur plus de huit cents mots toujours avec le même succès.

Ces deux découvertes conduisent l'auteur à assigner ensuite l'origine des lettres Grecques et Latines qu'il prouve être descendues des alphabets orientaux et principalement du Samaritain renversé. C'est d'après ce rapport des lettres Latines avec les Orientales qu'il ne fait nulle difficulté d'affirmer que nos lettres ont encore les valeurs hiéroglyphiques des anciennes langues, pour rendre la chose plus sensible, après avoir assigné une racine Hébraïque en particulier comme source première, et rendu raison des légers changemens que ce mot primitif a dû subir en passant dans nos langues, il présente sous cette même

racine les mots Grecs, Latins, Anglois ou François, &c. qui en tirent leur origine et les explique eux-mêmes hiéroglyfiquement. Il y joint quelques observations sur l'origine des caractères du Sanscrit, du Cophite ou Egyptien, du Runique, de l'Esclavon, de l'Ethiopien et de l'Arménien : tels sont les matières qui font l'objet de la première partie.

Mais pour ne rien laisser à désirer sur ces découvertes, il en fait sentir les précieux avantages. Un des principaux est de nous faire connoître que non seulement tout mot eut sa raison, mais que les terminaïsons des mots jouissent aussi de ce privilège. C'est dans ces vues que l'auteur à l'aide des hiéroglyphes et de ses principes étymologiques rend raison des différentes parties qui composent la grammaire. Il fait ses premiers essais sur l'Hébreu et ensuite il passe au Chaldéen, au Syriaque, au Samaritain et à l'Arabe, de là aux langues Grecque et Latine et de celles-ci aux langues, Allemande, Angloïse, Espagnole, Italienne, et Françoisé : par ce moyen l'on a dans cette seconde partie un grammaire presque complete de douze langues différentes. En effet on y verra que les hiéroglyphes y font constamment sentir pourquoi telle lettre a plutôt été employée pour tel article que pour tel autre, dans les noms telle figure pour déterminer plutôt tel cas que tel autre, plutôt le singulier que le pluriel, dans les verbes plutôt la première personne que la seconde, plutôt le présent que le futur &c.

Le tout est terminé par l'application des mêmes procédés au pseaume 68 (suivant les Hébreux.) Non seulement on donne

l'hiéroglyphe de chaque mot qui le compose, mais encore des dérivés de ces mêmes mots dans les langues Grecque, Latine, Angloise, Espagnole, &c. On y joint la traduction Latine et Françoisse de la Vulgate avec ses différences du texte Hébreu et des notes qui en développent le sens prophétique dans toute son étendue.

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*Specimen of the Persian Tales of Inatulla—Literally translated by JONATHAN SCOTT, Esq.*

OF this work the proper title is بهار دانش (*Babar-danush*,) the Vernal Season, the Blooming Spring, or the *Garden of Knowledge*. If we may form an opinion from the success which Colonel Dow's very loose and inaccurate translation, or rather imitation, of part of these Tales has had both in England and on the continent, a complete and faithful version of them will not only serve to amuse the lovers of ingenious fiction and romance, but to instruct those who look for something more than entertainment. These tales exhibit a highly-coloured picture of Asiatick manners, displaying, in particular, the superstitions and sentiments of the Hindoos. Mr. Scott's translation is now in the press, and will be comprised in four vols.



duodecimo; but as he will not print the original Persian, which would swell the work to a great extent, and considerably add to the expense, a specimen of the text is here given, and the MS. from which he translated it will be lodged in the British Museum\*. Some few short passages he has purposely omitted; they are such as, however tolerable among the Asiatics, and frequent among the ancient writers of Greece and Rome, would grossly offend the chastity of an English eye or ear. To satisfy, notwithstanding, the utmost severity of criticism, he has marked in the original Persian MS. those passages, the indelicacy of which has induced him to omit them in his translation. (*Editor.*)

\* Another copy of the *Babar-danush* may be seen in the British Museum, marked *Plut.* xxxvi. B. 5564. Two prefaces occupy as far as the eighth page of this MS. where the extract here given will be found.

## بهار دانش

طلسم کشایان کنج اسرار و راه شناسان بوده اسرار این رقم تازه از حریفه  
 کهن روزگار استنباط کرده حتمان بر صفحه بیان ثبت نموده اند

که در انام سلف و زمان باستان در ممالک و سعت اباد هندوستان حنت  
 نشان صاحب اتسری بود خون حورشید ساحت کبیری را در ظل فرمان گرفته  
 و بنور سمع معدلت شبستان جهانرا منور ساخته از غایت اعتلای مانه همت بای  
 استکبار بر فرق فرقدی کراشته و بغرور مکت و حاض اورنگ پیرایان رمانرا  
 مظلومه نشین عدم انکاشته حلقه انعباد امزش فلک فیروزه در کوش انداخته و  
 قاسبه امثال مسالس دو بیکر بر دوش گرفته روزگار زمام اختیار ابلق تند حرام  
 ابا مرا در قبضه افتداریش داده و اقبال پسان بندگان مقبل فرق نیاز بر  
 استانش نهاده

## BAHAR-DANUSH : *or Garden of Knowledge.*

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THE decipherers of the Talismans of the Treasures of Mystery, and acquainted with the paths of the recesses of secrecy, having explored this lately-discovered manuscript in the records of ancient time, have thus impressed it on the pages of narration.

In days of yore, there reigned in the extensive and populous empire of Hindoostan, emblematic of Paradise, a sovereign who, like the universe-illuming sun, comprised the world within the beams of his dominion ; and who, by the rays of the lamp of his impartial justice, enlightened the gloom of the earth. From the superiority of his aspiring genius, he placed the foot of contempt on the heads of the bears \* ; and, from conscious pride in his own power and dignity, regarded contemporary monarchs as grovelling in the caves of non-existence. The azure skies † wore the ring of subjection to his power, and the twins ‡ bore upon their shoulders the badge of submission to his authority. Time had resigned to the check of his guidance the reins of direction over the mottled and wild-pacing steeds of vicissitude ; and success, like an approaching slave, bowed the forehead of humility at his threshold.

\* The constellation so called.

† That is, Fortune. Ear-rings in the East are worn by slaves as marks of servitude.

‡ The constellations so called.

## نظم

همه اسباب شاهي حاصل او  
نماینده ارزوي در دل او

فلک در خیلش از جوزا کمر بند  
ظفر با بند تیغش سخت بیوند

جَوْن در شبستان اقبالش شمع که کاشانه امید از فروغ وجودش منور شود  
نبود و نخل زندگانش نمری که زانقه حیات را لذت مراد بخشد نداشت لهذا نکته  
و اربوسته دایره نشین هم بودی و همواره در خدمت صاحبان التماس فائده کردی  
و سبهای بدرگاه و اهب بی منت بمناجات درخواست نموده تا آنکه بپیم انفس منبر که  
دروشان و مناجات نیم شبی و دعاهای سحری ایشان بعد از فراوان ارزو و فرط  
تمنی کلشن امیدش کل مراد کرد و نخله تمنایش بار آورد و کاشانه دولتش بشمع  
سعادت منور شده شام آرزویش بصرح اقبال مبدل گشت اعنی نیر اوح خلافت و  
خورشید اسماں سلطنت با هزاران فرجهانداری و سکوه کپتی ستانی از افق مولد  
طلوع فرموده ساحت تهنای بدو و شبستان امید خلافت را نورانی ساخت

بادشاه از انس موهبت عظمی و عطیه کبری جبین نیاز بر خاک

## VERSE.

- “ All the objects of dominion were in his possession ; and there remained not aught for his mind to covet.  
“ Fortune in his train was bound with the girdle of Orion ; and  
“ victory was the strong belt of his fabre.”

However, in the chamber of his prosperity there was not a lamp, so that the recess of hope might be illumed by the rays of its brightness ; and the tree of his being had no fruit that could give the relish of enjoyment to the taste of life : on which account he was constantly sad and lonely, like a dot in the circle of regret. Daily did he entreat the supplications of the pure-minded masters of the heart, and nightly make request in prayer at the throne of the Bestower, who looks not for recompence. At length, under the auspices of the favourable aspirations of the religious, their midnight petitions and early devotions,—after long anxiety and impatient wishes,—the rose-bush of hope put forth a blossom, and the tree of expectation bore fruit. The gloom of his condition was brightened by the lamp of prosperity, and the night of suspense was succeeded by the dawn of success. The sun of empire, with a thousand world-subduing splendours, and globe-pervading brilliance, having appeared from the horizon of birth, enlightened the expanse of his father's expectations, and the till-now dark chamber of the hopes of mortals.

The emperor having prostrated the forehead of humility on the dust of thanksgiving, in grateful sense of this invaluable blessing

منت سوده مراتب شکر و ساس بنقدم رسانید و در خزانه کشوده ببذل و نوال  
جهانرا بکسر تونکر ساخت و مکینان و بیکسان بچود بخشش از و نیاز  
مستغنی گردانید

### نظم

شاه از مهر فرزند فیروز بخت  
در کتج کساد برشد بتخت

بشادی کراند از دره و رنج  
بخوانندگان داد بسبار کتج

العنه اس کوه دریا عظمت و بختیاری در ساعت مسعود و زمان محمود با اسم  
سامی جهاندار سلطان موسوم گشت و دانه سعادتمند بیدار بخت بجهت تربت  
النوالا کوه سر بلندی یافت

خون چهار سال و چهار ماه در مهد دولت و اقبال و کنار دانه بلند نایه سپهری شد  
پاس اهل اسلام بواسطه اکتهاپ کمالات بمعلم سعادت مند و ادب طالع بلند نفوذ  
نمودند و موکلان دانشور و لالانان خرد ورز بجهت اصلاح طبع مبارکس تعبیر  
فرمودند تا بتکمیل قانون جهانداری و تحصیل شیون جهانگیری سپهری اوقات  
مهمون صرف گذارد و ادب اخلاص و فرمانروای و جوانی سلطنت و کشور کشای  
باد کرد

and instance of divine favour, offered up prayers and praises at the throne of mercy; and to evince his joy at such a bounty, having fet wide the doors of his treasury, enriched the world by his gifts and largesse, and delivered the friendless and necessitous from want and dependance, by his liberality and munificence.

VERSE.

- “ The sultan, from affection for his happy-starred son, opened the  
 “ gates of his treasury, and sat in state on his throne.  
 “ He gave a loose to joy, after long anxiety and suspense, and  
 bestowed munificent gifts on every petitioner.”

This pearl of the sea of dignity and high fortune was, in an auspicious instant, distinguished by the glorious title of Jahaundar Sultan \*; and a virtuous nurse of wakeful star exalted by the charge of such a brilliant gem.

When four years and four months had passed in the cradle of prosperity, and on the bosom of his noble nurse, agreeably to the rules of Islaam †, he was entrusted to a celebrated tutor for education; and experienced superintendants, and wisdom-loving servants, were appointed to direct aright his ingenuous dispositions; so that he might occupy his gracious time in studying the arts of government, learning the arcana of dominion and policy, and make himself master of the ceremonials of royalty and institutes of command.

\* Ruler of the world.

† The Mahummedan faith.

*Persian Ode from the Divan of ANVARI.*

غزل از دیوان انوری

عمر بی تو بسر چگونه برم  
که شمع بی تو روز و شب شرم  
خونها از دو دبدبه بالودم  
ریخته ریخته شد از غمت جگر  
تو از شادی و خورمی بر خور  
که من از تو بجز جگر نخورم  
مکران بود بخشش از فلک  
که از دست غم تو جان نبرم

*From the Divan of SENAI \*.*

از دیوان سنائی

روزی که وقف روی تو کردم نظاره را  
دادم بدامن اس چکر باره باره را  
چون آفتاب دده بود پای تا سر  
مکشور چون کنند شهیدان نظاره را  
تکرار وصل یار ثنائی طمع مدار  
هرگز کس ندید حیات دو باره را

\* This poet must not be confounded with the celebrated سنائی حکیم (*Hakim Senai*) from a copy of whose admirable work, حدیقه (*Hadikah*), in possession of the Editor, some extracts shall be given in the future numbers of these Collections.



MISCELLANEOUS PLATE



### *Miscellaneous Plate.*

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FIG. 1. Seal, affixed to a letter, written, as appears from an English note, *in Gentou by a Dabash on the Coromondal Coast*, about the year 1690—In possession of the Editor (enlarged one half.)

Fig. 2. The *Nei* (نی) or reed, from the Persian MS. intitled *Ajaieb al Makbloucat*, or Wonders of Creation, preserved in the British Museum, (No. 5603, Plut. xxxiv. B.) Some account of this very curious Work has been given in No. II. of these Collections, p. 131. It is to be found in the Libraries of Oxford and Cambridge; two very fine copies are in possession of the Editor, and one most beautiful belongs to the College Library at Eton.

Fig. 3. The *Bulbul*, (بلبل) from the same MS. this will be found to correspond with the representations of the Indian Bulbul, given in No. I. p. 15 and 16. By a letter to the Editor from his late amiable and lamented friend, Thomas Pennant, Esq. it appears that the Bulbul, according to that most learned naturalist, is of the *Shrike* species.

Fig. 4. Ancient Arabick Inscription on a stone, (2 feet 9 inches by 1 foot 10 inches) preserved in the British Museum; the characters are in relief, but very much defaced.

*Queries, Answers, Notices, &c.*

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A CORRESPONDENT wishes to be informed whether M. Petis de la Croix, the ingenious translator of the Persian Tales, so well known by the title of *Les mille et un Jour*, has any authority for asserting that they were taken from some *Indian Dramas* which, he says, “ have been translated into all the Oriental languages, and of “ which a Turkish version is preserved in the *Bibliothèque du Roi*, “ intitled *Alfarage bad al Schidda* \*,” &c.

---

*Extract of a Letter from General VALLANCEY to the EDITOR.*

— In answer to your correspondent Græculus †, on the word *πῆῆῆῆῆῆ*, the Sun, in Lycophron's very obscure poem *Cassandra*, which Canterus and others suppose was a Persian name of that planet, I am of opinion there can be no doubt of its Egyptian origin. ΦΡΗ, *pre* or *phre*, a word Martianus Capella, in his hymn to the sun, tells us,

\* Vide Preface to the Edition of “ *Les mille et un Jour*,” in 5 vol. 16mo.— Amsterdam, 1711.

† Vide No. I. p. 90.

was expressed in three letters, making up the number 608. (De Nuptiis Philologiæ, p. 43.

Salve vera Deum facies, vultusque paternæ  
 Octo et sexcentis numeris, cui litera trina  
 Conformat sacrum nomen, cognomen et omen.

Φ	-	-	-	-	500
P	-	-	-	-	100
H	-	-	-	-	8
					<hr/>
					608
					<hr/>

But these Coptic numerals not corresponding with those of the Greeks, they formed the word ΤΗΣ, as an enigmatical name of the sun, from their numerals :

Τ	-	-	-	-	400
H	-	-	-	-	8
Σ	-	-	-	-	200
					<hr/>
					608
					<hr/>

See Hesych. at the word Τῆς, Bacchus, Sol. Τῆς, Bacchi epith. apud Aristoph.—See also Fr. Grandis ad ill. vir. Balzac, and Geb. Hist. Calend. p. 548.

---

The following explanation of the Arabick gem, (of which an engraving has been given in the Miscellaneous Plate, No. I. p. 86, fig. 5.) was communicated by Jonathan Scott, Esq. who is of

opinion that the stone must have been the seal-ring of a Musulman of distinction.

يا قاضي الحاجات ما كافي المهمات

*Ya Cauzi al Hujjaut : Ya Kaufi al Mobimmaut.*

“ O dispenser of benefits, (fulfiller of our wants) O promoter of  
“ our affairs ! ”

---

IN consequence of the great expence, the difficulty and delay, in procuring from Calcutta the successive Volumes of *Asiatick Researches*, it has been proposed to the Editor of the Oriental Collections to republish here that most valuable work, with such additions and notes as his own observation has suggested, and his stock of Arabick and Persian MSS. (near 400 vols.) has supplied. With these it is designed to give the remarks of many ingenious gentlemen, resident here and in India, (some of whom are members of the Asiatick Society) communicated to the Editor, as well as the criticisms and emendations of German Orientalists. Notwithstanding these additions, and that it is proposed to print this work with the utmost accuracy, and on good paper, the price will be comparatively small. The particulars will be speedily announced in a publick advertisement.

THE,

# ORIENTAL COLLECTIONS

FOR

OCTOBER, NOVEMBER, AND DECEMBER,

1797.

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London:

PRINTED FOR MESSRS. CADELL AND DAVIES, STRAND,

BY COOPER AND GRAHAM.

# No. IV.

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No. IV.

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ORIENTAL COLLECTIONS.

1797.

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*On the Oriental Emigration of the ancient Inhabitants of Britain and Ireland---By General C. VALLANCEY, L. L. D. F. R. S. M. R. I. A. (Communicated in a Letter to the EDITOR.)*

THE deeper our learned countrymen dig in the rich mine of Brahmanical history, the stronger appears the proof of the ancient history of Ireland,—that the original inhabitants were, as they styled themselves, *Aiteac Coti* or *Cuti*, the ancient *Cutbi*, *Palis*, or shepherds of the banks of the *Soor* or Indus, who, colonising with the *Tuatba-Dedan* or *Chaldæans* of Dedan, formed that body of Phœnicians which at length settled in these western islands. They were called by the Greeks *Indo-Scutbæ*, a name which, as Mr. Wilford observes, had no relation whatever to Scythia.

From these נחש (haruspex,) or, as Symmachus and Hieronymus write the word *Θυαι*, i. e. *Babylonii haruspices*, (quod nos

vertimus in Hebræo גזירי (Gazirim) says Bochart,) were formed the Pagan Irish clergy, named *Seanoir* or wise men, Pers. *Zinir*, synonymous to which is *Drasi*, Arab ذراس (Deri,) Pers. *Daru*, a wise man, whence the English *Druid*.

That *Tuatba* in Irish has the same signification with the Chaldee נטב cannot be doubted, for we find these lines in Colgan's collection of the life of St. Patrick :

*Tuatba Heren taircantais  
Des niefcad fitblaitb nua.*

Thus latinized by him :

*Vales Hiberniæ vaticinibantur  
Adventurum tempus pacis novum.*

That these *Tuatba Dedan* brought with them the use of letters has been demonstrated by me, in a former work, by quotations from ancient MSS. of the *Metempsychosis*, a doctrine which could not have been allowed since Christianity was established in this island; by *Phœnician inscriptions* on a golden patera, discovered in the bogs; by a mixture of the *Chaldean* characters with the Irish in MSS.; and, lastly, by a law in my possession for the punishment of stealing the sacred fire of *Balus*, or of war beacons.

These MSS. are in fragments: much care had been taken by the first Christian missionaries to destroy them. The Danes and Nor-

mans not only burnt many, but many were carried off by them ; and it is said, that in the closet of Tycho Brahe, at Copenhagen, are still several astronomical books in Irish. Cormac, King of Munster and Archbishop of Cashel, in the tenth century, began to collect these fragments, rebuking his countrymen with *Imprudens gens Hibernorum, rerum suarum obliviscens ; æta eorum quasi inaudita sunt*. Yet very little remains of Cormac's compilation, except his *Glossary*, to which we are highly indebted for several valuable fragments of the *Druidical Mythology*, in which we shall find much of the *Brahmanical* ; for example, under the word *Tiogb-Ain*, or children of the sun, he says, *agus as geinitber Arutbn* (read Arun, the *tb* being an hiatus) *ria sin n'grein isin Maddin*—i. e. “ And he “ begat *Arun*, the forerunner of the sun, in the morning.” This is evidently the *Arun* of the Brahmans, the charioteer of the Sun : “ Could Arun dispel the shades of night, if the deity with a thousand “ beams had not placed him before the car of day ? ” (Sacontalá.)

In Scythia, says Sir William Jones, (Disc. v.) we meet with no traces of Indian rites and superstition, or of that poetical mythology with which the Sanscrit poems are decorated. In the Irish history we find *Mogh Nuadbat*, *Airgiod lamb*, or the Magus of the new covenant, *Golden band*, that is, Zardust, at the head of a list of *Mahar*, well known in India, viz. *Budb*, *Seaca*, and *Paramon*, the ancestor of the Brahmans. “ Pausanias nous dit, que *Mercur*, le “ même que *Budda*, un des fondateurs de la doctrine des *Paramenes* “ ou *Brames*, est appelé *Parammon*.” (Gebelin Hist. du Calend. Pref. p. 14.)

A concurrence of evidences, where there could be no previous communication, establishes such material facts, as, in my humble opinion, must be decisive at the bar of criticism. ¶

Dr. Priestly, in his Discourses relating to the Evidences of Revealed Religion, 2 vol. Philadelphia, 1797, says, “ I have introduced some curious particulars in the former volumes, in confirmation of the *Mosaic* history, from the third vol. of Asiatic Researches; and having perused Sir Lawrence Parson’s *Defence of the ancient History of Ireland* (by Col. Vallancey,) it appears to me exceedingly probable, that some of the inhabitants of Ireland were a colony from the northern parts of Phœnicia: the work is well deserving of attention.” \*

May all our labours tend to confirm the writings of the inspired pen-man: never did the times so much require the exertions of every good Christian.

With the Tuatha Chaldeans, came that knowledge in astronomy, the ancient Irish have been remarkable for. The Druidical mythology is so blended with the astronomy, they must go hand-in-hand in the explanation of either, in which we shall find much of the Brahmanical.

I believe it is peculiar to the Brahmans, the Chaldæans, the old Arabians, and the Druids of Ireland, to place the *Pole Star* in the

\* Vindication of the ancient History of Ireland. Dublin, 1786.

tail of the *Dragon*. *Drag-bod*, (the Dragon's tail) the polar star. (Irish Dict. of Lhwyd, O'Brien, Shaw.)

This dragon of the North Pole is the *Sifumara* of the Brahmans, and the *Mena* or *Mina Mara* of the Irish and of the *Malayes*. We find much of the Sanscrit and Irish in the Malays.

“ As a specimen of that fabling and allegorising spirit, (says Sir W. Jones,) which ever has induced the Brahmans to disguise their whole system of history, philosophy, and religion, I produce a passage from the *Bhagavat*, which, however strange and ridiculous, is very curious in itself, and closely connected with the subject of this essay: it is taken from the fifth *Scandha*, which is written in modulated prose. “ There are some (says the Indian author,) who, for the  
 “ purpose of meditating intensely on the holy son of *Vasudeva*,  
 “ imagine yon celestial sphere to represent the figure of that aqua-  
 “ tick animal which we call *Sifumara*: its head being turned down-  
 “ wards, and its body bent in a circle, they conceive *Dhruva*, or  
 “ the pole star\*, to be fixed on the *point of the tail*. On the  
 “ middle part of the tail they see four stars, *Prejapati*, *Agni*, *Indra*,  
 “ *Dherma*; and on its base two others, *Dhatri* and *Vidhatri*. On  
 “ its rump are the *Septarshis*, or the seven stars of the *Sacata* or  
 “ wain†,” &c. &c. “ It is necessary to remark, says Sir William, that, although *Sifumara* be generally described as the sea-hog or por-

\* *Dhruva* signifies a wain, in Irish *Drabh* (read *Drav*) is a wain, and another name for pole star, so are *A*, and *Ais*

† In Irish *Seacata*, a wain

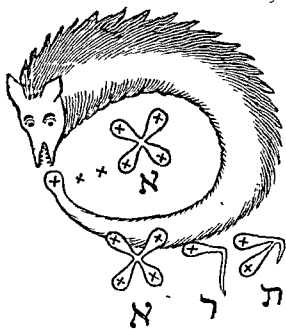
poise, which are frequently seen playing in the Ganges, yet *Sufmar*, which seems derived from the Sanscrit, means in Persian a large lizard. The passage just exhibited may, nevertheless, relate to an animal of the cetaceous order, and possibly the dolphin of the ancients."

*Men*, *Mena*, and *Mina*, in Irish and Malays, signify a *whale*; hence *Men-mara*, the sea whale, is synonymous to *Sifumara*. But *Sifa* in Sanscrit is a serpent, as we find by a translation of a Sanscrit inscription by Mr. Wilkins: "thou art he that resteth upon the face of the milky ocean, and who lyeth upon the serpent Sifa!"

*Drag*, a dragon, is derived from *drag*, fire; in like manner *tan*, fire, signifies a dragon: hence the druidical *Leabba-tan*, the fiery dragon. *Leabba-Darmut*, the altar or blaze of Darmut, the *Darma Rajab* of the Brahmans; *Leaba-Caili*, the altar of *Callee* of the Brahmans, of which hereafter; *Leaba* is the לֶהָב (*lehab*,) flamma, of the Chaldeans, and *tan* is the Chaldee תַּנִּין (*tanin*,) *draco*, cetus, balena, *serpens*, from תַּנָּן, *tanan*, fumavit, arsit, (Buxtorf;) hence, by a change of ב into נ, letters commutable in most, if not in all languages, I think לוֹיִתָן (*Leviatan*) i. e. *balena*—And I am of opinion Job refers to this fiery dragon or *Sifumara*, (so called because of the bright constellations of the Bear and Wain which it contained:) "Canst thou draw out Leviathan with a hook—his teeth are terrible round about—by his sneezing a light doth shine—out of his mouth go burning lamps, and sparks of fire leap out." (Chap. 41.)

The old Arabs must have had a knowledge of these constellations, as they named the pole star ذنب تنين *Zenebi tinnin*) the dragon's tail.

Let us now depict the Sifumara according to the descriptions of the Brahmans, and inscribe the constellations of the *Wain* and the *Bear*, with the letters of the *celestial* alphabet of the Chaldeans, as given us by *Kircher*, *Duret*, and others, a plate of which I have given in the Fifth Volume of the *Collectanea de Rebus Hibernicis*.



Here we see the Pole Star, or *Drag-bod*, in the tail of the *Levathan* or *Sifumara*, the sea serpent, and the letter *N*, *A*, which in Irish signifies a wain. On its rump are the *Septarthis*, or seven stars, formed by the letters *N*, *7*, *A*, *R*, *T*, which in Irish signifies a *Bear*.

poise, which are frequently seen playing in the Ganges, yet *Sufraz*, which seems derived from the Sanscrit, means in Persian a large lizard. The passage just exhibited may, nevertheless, relate to an animal of the cetaceous order, and possibly the dolphin of the ancients."

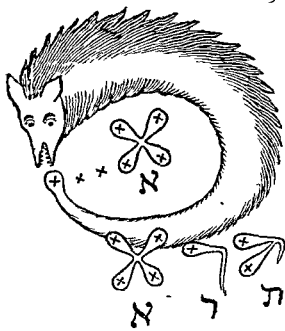
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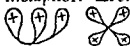


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In process of time this dragon was carried up between the two constellations, and formed the **נחש ברה** (*Nahhas berih*) of the Chaldeans and Irish Druids, and to this Job also alludes, “his hand has formed **נחש ברה**”—translated *serpentem fugacem*, which the Targum has metaphor. *Leviathan*. And in this alteration, the wain became  i. e. **עש** or **אש**, i. e. (*ash*), which is written *Ais* by the Druids, and signifies a *wain*. Hence in the Chaldee we find **בריה עש**, *barib ash*, the *Amaza*; but *barib* in Chaldee is translated *axis*,—circa quem volvitur sphaera mundi, in Irish *Barri*; and *Naes* in the Irish is a serpent; whence the town of *Naas* has two serpents for supporters to the arms of the corporation.

In like manner the constellation *Argo* appears to me to be of Chaldean and Druidical origin. As to the Argonautic expedition taking its name from *Argo* or *Argus*, I am of opinion with Sir W. Jones, the whole was borrowed by the Greeks; for says he, “that it  
 “neither was according to Herodotus, nor, indeed, could have been  
 “originally Grecian, appears even when stripped of its poetical  
 “and fabulous ornaments, extremely disputable; and I am disposed  
 “to believe it was an emigration from Africa and Asia, of that ad-  
 “venturous race who had first been established in Chaldea.” (Supp. to Ind. Chron.)

These were the *Aiteac Coti*, or Indo-Scuthæ, who, according to Epiphanius, “were of that family who, of old, erected the great  
 “tower called Babel, and who built the city of Babylon.” It is

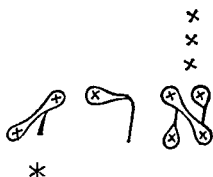
probable they might boast so, but it is evident from history, these Indo-Scythæ were only allied with those Chaldeans that had settled in *Omman*.

There is no derivation in the Greek language for the name of the constellation *Argo*; some, says *Hyginus*, derive it from a Greek word signifying *quickness*; others from *Argus*, who, they say, was the inventor, &c.

*Arg* in Irish is a ship, so named from ארג, *texuit*, from the weaving of the branches of trees between the ribs, which were afterwards covered with ערקה (*harka*,) or hides, like our Irish *Corracs* of the present day; hence ארג, in Chaldee, a ship; ארג ליה (*arg-lia*,) the oars: instrumenta quibus in navibus utuntur, says *Dav. de Pomis*; *Lia* in Irish is an *oar*, whence *Liach*, a row-galley.

In Sanscrit *Argba* is a ship. “ One of the Sanscrit emblems, (says Mr. Wilford,) is named *Argba*, which means a cup, dish, vessel, in which flowers and fruit are offered to the deities; but this cup or dish must always be shaped like a *boat* or *ship*; and hence *Iwara* has the title of *Argbanatha*, or the lord of the boat-shaped vessel; hence we find in the Arabic, سفينة (*Ark*,) a ship-man, a mariner.”

Let the celestial characters be applied to the formation of the principal stars in the constellation of *Argo*.



The first is **N**, the second **7**, and the third **J**, i. e. ARG, which signifies a ship: the three perpendicular stars naturally formed the *Crann* or *Trann*, the mast, in Chaldee כרן and כרן, *malus arbor*. The bright star of the whole groupe not falling into the character **J**, was naturally distinguished by the druidical name *Cann Ob*, or the star of the water; whence the *Canopus* of Strabo, and the *Canopus* of the Egyptians, who personified it, and made it the deity of the rivers. In an ancient Oriental Ephemeris in my possession, wherein all the old Oriental zodiacs are described; where the Arabic has the ship, the Egyptian corresponding word is *Αρχως*, in the signs, and the name of the genius corresponding is ΚΑΝΩΠΗΣ, which shews the Egyptians originally had Argos: from whence I conclude, with Dionysius Per. that the Indo-Scuthæ

— — — first view'd

The starry lights, and formed them into schemes:  
And sent each wand'ring tribe far off to share  
A different soil and climate.—

Ἀστὴρ διακριναντες, ἐκλήρωσαντο δὲ ἑκάστω  
Μοῖραν ἔχειν ποντοῖο καὶ ἡπειροῖο βαδείης. Lin. 1173.

That these Indo-Scythæ, as the Greeks called them, were the *Palis* of India, who migrated to these western islands, I am of opinion the impartial reader will be convinced, when we find that all the names given to this people in India are synonymous to *Coti* or *Cuti*, by which the old inhabitants of this island were known.

“ Several tribes from India and Persia settled in *Egypt*, (says  
 “ Mr. Wilford.) The first and most powerful, the *Pali* or sheep-  
 “ herds; *Pali* is derived from *Pala*, a herdsman or shepherd. In  
 “ some parts of India they are called *Balli* and *Bhils*: in others  
 “ *Cirata*; and towards the *Indus* there is a tribe called *Harita*.  
 “ They are now considered as outcasts; but their ancestors are de-  
 “ scribed as a most ingenious people, virtuous, brave, and religious,  
 “ attached to the worship of *Mahadeva*, under the symbol of the  
 “ *Linga* or *Phallus*; fond of commerce, art, and science, using the  
 “ *Paishachi* letters, which they invented. The history of the *Pali*  
 “ cannot fail to be interesting, especially as it will be found con-  
 “ nected with that of *Europe*. Their villages are still called *Palis*,  
 “ and in general *Pali* means a village, town, or district of sheep-  
 “ herds. Their language differs, but perhaps not radically, from  
 “ that of other *Hindus*.” In another place Mr. Wilford describes  
 their huts to consist of several poles brought together in a point at  
 top, covered with pelts or skins, whence probably their name.

Be that as it may, the word *Palis* certainly signifies sheep grounds in Ireland. *Peillis*, a hut, made of branches of trees, covered at top with the skins of beasts, anciently used in Ireland. It is the name of different places in the county of Corke at this day. *O'Brien's Dict.*

The word *Pal* is now in disuse in Ireland, like the word *Ghan*, a flock of sheep, Chald. *ܦܠ*, *Ghan*, grex, oves; yet they preserve it in *Ganail*, a sheep-fold.

In Sanscrit *Abir* and *Heri* signify a shepherd; in Irish *Aora*, (heera) plur. *Aoraithe*: in Sanscrit *Cira* is a shepherd; in Irish *Caora*, plur. *Caoraithe*, from *Gaor*, a sheep, Chald. *ܟܪ*, *Car*, Arab. *كرو*, *Kar*, ovis. Hence, I think, the synonymous names of the *Palis*, viz. *Harita* and *Cirata*, as given by Mr. Wilford.

The Caorits, or Keerits, appear to have been once a powerful people in Ireland, and masters of the soil; for they continued to take possession of any spot they thought proper down to the last century. In Harris's collections, now in the library of the Dublin Society, is an order made by the general assembly of confederate catholics at Kilkenny, Nov. 12, 1647, worthy of notice: this order sets forth,

“Whereas several persons of the province of Ulster, and other parts of this kingdom, with their *cattle* and families, go in great multitudes through several parts of the several provinces of this kingdom; being, as they alledge, necessitated, for the safety of their lives and fortunes, to leave their former dwellings and habitations, and where, by their daily ranging, they have very much prejudiced several counties, in destroying the grass, corn, and other goods of the inhabitants there, which has occasioned that several counties and places are quite deserted and wasted, and the said *Keyriaghts* avoid the contribution which falls due upon them. It is therefore, for

the future redress of such mischiefs, thought fit, that the lord general of Ulster, calling to his assistance such other persons of the said province as shall be fit, shall inquire and find out, and return to the supreme council now to be established, the *head Keyriaghts* of the said province of Ulster, within the several provinces of Leinster, Munster, and Connaught, and what numbers of cattle each of them hath. Upon return whereof, and examination, by the Council, of the lands wasted in the several counties, which are set for county charges only, or which are wasted and yield no county charges, to assign unto the said *Keyriaghts*, or unto several of them together, so much of the waste lands in the several provinces for their habitations, and their paying county charges for the same, as others of the said counties will do, where they are to reside, till they may *return* to their *former habitations*, and not annoy their neighbours, or any of the quarters of the confederate catholics, at their peril."

Printed at Kilkenny, 1647.

If these *Eile Ćaorith*\*, or sheep-people, as they are termed, had not a privilege, time immemorial, of moving from place to place with their sheep and cattle, can it be supposed that they would have been permitted to lead this life to the annoyance of the kingdom, so long after the English law had taken place, and private property ascertained, as in the last century? They had then become outcasts, as Mr. Wilford informs us the *Ciratas* of India are at this day. The *Raidhts* and *Caorits* (Raits and Keryats) are mentioned in Irish

\* اهالي قريوت (Ahale Kuriot,) peasantry: hence we have Eile O'Carrol, Eile O'Garty, &c. the subjects or peasantry of O'Carrol, O'Garty, &c.

history as having formed the main body of the people; the *Raits* were husbandmen and tillers of the ground, the *Keyriats* were shepherds. In these names we recognise the Arabic *خوهرات* (*Khuirat*), signifying a peasant, and *رعبت* (*Racut*), or subjects, as it is translated; but without doubt they were the *Ryots*, the peasants or labourers of Hindostan, and the *Ciratas* or *Palis* of the same country: the word *Raidbt* was sometimes written *Ruta* in Irish, hence in the common dictionaries *Raidbthoir*, *Raighbthoir*, a peasant, *Ruta*, a tribe of people, subjects,—all deriving, I believe, from *Rath* or *Ruth*, wages. From the Arabic *Khuirat*, a peasant, probably the *Knave* at cards is named *Cureat* by the Irish. I remember to have heard an old Irish woman drink a health to the *Raits* and the *Keyriats*, a toast she explained to signify the tillers of ground and the shepherds; that is, she said, all the people of Ireland. Many places where these *Keyriats* or *Palis* dwelt in Ireland retain the name of *Comora* and *Cumara*, from the old Persian or Pehlavi *کمر* (*Kumra*), a sheep fold.

In Irish *Ceat* or *Ceut* is a sheep, in Arab *قط* (*Kut*), a flock of sheep; and hence probably *Coti*, shepherds, and *Aiteac Coti*, ancient shepherds, a name the old Irish were known by in their own history. *Aire* signifies a chief, attention, a servant, a judge; it is a name to different ranks of nobility, (O'Brien and Shaw's Dict.) whence *Aire-Coti*, a shepherd; and this appears to be the *Ara-Cotii* of Dionysius:

————— To the west  
 'The Oritæ live, and Aribes: and then  
 'The *Ara-Cotii*, fam'd for linnen geer.



Ἦτι μὲν δημοντος επικλίσιν ἡελίοιο,

Ωριτας τ', Αριβας τε λινοςχλαίνοις τ' Ἀραχωτας. Perieg. 1095.

Even in those parts of Ireland, particularly in the west, where the English word *sheep* has been introduced, the name for a shepherd is *sheep-beri*, or *sheep-aire*.

From our *Ara-Cotii*, no doubt the Romans had the name of the goddess of shepherds, viz. *Pales*.

Alma Pales, faveas pastoria sacra canenti. (OVID.)

And from the settlements of the *Palis*, or *Balis*, the Irish *baile*, a home, a village, town-land, city, &c.

*Pella* was probably one of the Indo-Scythian settlements near Scythopolis—jungit *Gerasa*, *Pellam*, & *Scythopolim*. (Euseb. l. 3. c. 5.) *Gopal* in Sanscrit is a shepherd, in Irish *gabhal*, a shepherd, a herdsman: *gabhal na caora*, fold the sheep; *gabhal na mbo*, fold the cows; whence *gabbaltas*, a farm, a settlement of herdsmen.

The *Palis* invented an alphabet called *Paisfachi*,—the Irish alphabet is named *faisach* and *baisce*, signifying trees, because each letter is named after a certain tree, as I have shewn the old Chaldee alphabet was, in my Collectanea, Vol. V.

The sacred island in the west they name *Bretasfhan*, or the country of religious duties; says Mr. Wilford: *breth*, *breith* or *broth*, and

*tan* or *flan*, have the same signification in Irish; *dar mo breith*, upon my faith, by all that's sacred,—is common: and in one of the lives of St. Patrick, preserved by Colgan, we find *dar mo De broth*, on my faith in God.

Ireland has been long known by the name of *Insula sacra*, said to be so called from St. Patrick; but he did not arrive till the beginning of the fifth century, and this name was known to Festus Avienus, who lived in the fourth century: *Quod quam causam fecerit, nunc non succurrit, nisi quod I'ερη legerit pro I'ερηη*. (Holst. in Step. Byzant. p. 144.)

Words betokening things in common, as land, sea, sky, house, &c. &c. may be found single or compounded, alike in most languages, because all mankind at one time spoke one and the same tongue; but where technical terms, in arts and sciences, are found the same in two people distant from each other, almost as far as north is from south, we must conclude these people had one common origin, since the introduction of arts and a civilised life.

In Sanscrit *Cosha* signifies a dictionary. A MS. Irish dictionary now before me is entitled *Caife mor breithir*, or the great Dictionary of Words; and in the printed dictionaries *Caif-mart* is translated *Etymology*.

The Sanscrit *Sastra*, a book of science, as the *astronomical Sastra*, &c. is also an Irish word. *Seasatar*, quasi *fos indfir imramhae*, i. e. *Seasatar* signifies an exposition of true knowledge. *Cormac's Gloss.*

*Meru*, Sanscrit, the north pole ; Irish *Mir* and *Mingheart*, i. e. the head or upper part of *Mir*.

*Muni*, Sanscrit, a philosopher ; Irish, *Muine*, learned : *Muinte luchd*, philosophers ; *luchd*, people ; Sanscrit, *look*, *logue*—whence *Munnoo logue*, people of contemplation.

*Sanasee*, a devotee ; Irish, *Sanasa*, from *San*, holy. *Sedi*, a star ; Irish, *Sidh*. *Sani*, the planet Saturn ; Irish, *Seoni*. *Vina*, a musical instrument ; Irish, *Cnin*, (Vin) music. *Akass*, ether, ethereal ; Irish, *neamb-agas*, celestial ether.

From this similarity of language in physical, metaphysical, and astronomical terms, there appears strong reason to believe that the ancient inhabitants of Ireland were the ancient Cuthæ, or Indo-Scuthæ, of India ; and from fragments of astronomy yet preserved, which I shall communicate to you hereafter if agreeable, the strongest evidences will appear, that the Irish *Druids* were of *Chaldean* origin, as their history sets forth.

I am, SIR,

Yours, &c.

C. VALLANCEY.

Dublin, 10th Jan.

*Turkish Extracts—From the Harleian MS No 5500, before described, No. II p. 134.*

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روای اولمور که ارض مصرده بر خریره واردر نامده قبصور دبرلر اول خریره ده  
 سسای دخی اولمورمس و خورنوا و صندال اندی کلورلکس هر زمانده صندل کسمک  
 ممکن اولمورمش برنا بعض درجستان مانبرده بولمورمس که انده رهبراک اعصک  
 بهانی بوددر دبرلر هرکمه نار کوبنده اول خریره یک انکه کرسنه بهر حال  
 اول مارلردن صور کورمک مکعددر بغلدرکه صندل مراد اندی کسمه بر حری  
 آند سوب الته بر کسکس ساطور آلوب بار کوبنده اول کوهه آب بر اعوت صندل  
 اعاصک بهراعی کوره در هرقدده که کوره اول ساطور انله حالوب دوشورر بوبله  
 ممکن اولدوعی قدر قرررعهده قیس زمانده که مارلر سوراحلرینه کورولر اول  
 وقت کلوب اول کوهه کروب کسلمش بولد قلوب دو سوردلر لکن وقت  
 شاده برکلری دوکلد کدر صکره صندل اعاصی عمریدن جرق اولمور دبر اول احلدن  
 مار کوبنده کسرکی

“ It is said that in the country of Egypt there is a certain island called *Kaifur*, in which is found a species of apes, and a nut (myristica) and the *sandal* also comes from this place, but the sandal cannot be cut at all times, because in one certain spot where the trees are thickly planted, vipers abound in prodigious numbers. They say that if any one should enter this island in the summer, he would inevitably be destroyed by these vipers. They also say that whoever desires to cut the sandal, must mount an Arabian horse, and,

taking a very sharp axe or cleaver in his hand, must, in the summer time, urge on his horse towards the mountain, and wherever he remarks the leaves of the sandal tree, must strike there with his axe, and cut off as many branches as he can, and let them fall. After that, in the winter time, when the vipers have retired into their holes, then coming back to the mountain, they may collect the sandal which had been cut. But in the winter season, after the leaves have fallen off, the sandal tree differs not from any other, on which account they cut it during the heat of summer."

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— روایت ایدرلی که مغرب دبارنده غول دهرلی بر جانور وارد برمه سی بعض معجونله کورور دادودر صبادلی دوزاقلی تورب اولرلی اکر قارنده برمه سی وارسته کندولی اندون اوتري طوتد قلمین بلوردر حال براغوربس برمه سی الوپ آتی کبر و اراد اندرلی اما برمه سی قارنده اولماسه بر طهر بقله نتوب برمه سی اولمد و غتی کوستر اندون بوت اند وکني بلوب اني آزاد اندرلی

"It is related that in a certain country of Africa there is an animal called *Gbul*, a dæmon of the desert, or a sylvan monster, whose eggs are used in the composition of electuaries, being a very efficacious medicine. The hunters take this creature in toils and snares; if it has an egg, knowing that for the sake of the egg it is pursued, it instantly drops it, and the hunters taking the egg, let the creature go: but if it really has not an egg, it crouches down in such a manner as proves to the hunters that it has not one, wherefore they restore the animal to liberty."

*Letter from AURUNGZEBE to his Father SHAW  
JEHAUN, written after the Deposal and Con-  
finement of the latter\*—Translated from the  
Persian by JONATHAN SCOTT, Esq. of Netley,  
in Shropshire.*

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FIRST offering up my prayer of duty, I represent to the most sublime audience, that the high Firmaun containing admonitions, issued in an unknown hand, in reply to the petition of your humble

\* The rebellion of Aurungzebe against his father, and its consequences, are so generally known, as not to need explanation Vide Dow, Vol III and Bernier's Voyage to Surat

This letter is one, of a very numerous collection, of the epistles of Aurungzebe, preserved by his Meer Moonsha, or chief secretary, in two volumes, in my possession. It is intitled *Adaub Aulumgeeree*, or Complimentary Addresses of Aulumgeer. I have translated many of them, which display the artful character of that emperor, who, under the cloak of religion, made his way to the throne by the imprisonment of his father and murder of two of his brothers. Success certainly impressed his mind with a belief that he was favoured by heaven, but his fanaticism at length leading him to act towards the Hindoos with the severity commanded in the Koran against infidels, drove them to desperation. Hence arose the combination of Mharatta states, and the speedy downfall of the Timour family, which began at the close of his reign, and was very rapidly completed.

pupil, cast the rays of arrival at a most auspicious period, and the contents were understood.

It cannot be concealed from your judgement, penetrating as the sun, that I, though through the divine grace, fully conscious of the instability of this world and its affairs, yet am much wanting in my duty to God, and feel shame before his holy prophet. How, then, can I pretend to perfection? \* Nevertheless, compared with some of the present day, acting to the extent of my ability in submission to the orders of God and obedience to the tenets of our faith, (while the reins of sovereign controul were in the hands of your majesty,) purely out of respect to the divine laws, I never moved my foot beyond my proper boundary, or engaged in any operation or attempt without your royal permission. Of this declaration, he who penetrates all things, open and concealed, witnesses the truth.

At length it was established with certainty, that, during your majesty's illness, the eldest prince † having usurped absolute sway over public affairs, meditated to promulgate the tenets of Hindoos and other infidels, and to subvert the religion of the blessed prophet. *The mist of atheism was obscuring the whole empire, and the controul of regulation was dropped from your hands.* Not one of the servants of the presence dared to represent to your majesty the true state of affairs. Notwithstanding his inability, conceiting himself

\* Shaw Jehaun must have accused him of spiritual pride.

† Dara Shekkoh.

equal to empire, Dara Shekkoh \* deposed you majesty, his patron and protector, which event was declared to me in Firmauns, written in your majesty's own hand.

On these accounts, dreading lest delay, in repairing disasters which threatened ruin to the empire, should hereafter be laid to my charge, and anxious to acquire merit with God and your majesty, I marched from Boorahaunpore towards the presence. At that period there was no one but the enemy of the Faith with your majesty, to make enmity a crime.

Not, however, to regard my mere declarations, (as victory and success come not without the divine aid, which is the consequence of obeying the laws of God) supposing my intentions not to have been just and acceptable to the Almighty, how could this dependant on his court have been distinguished by such repeated instances of his favour? †.

If, during the life of your majesty, the plans of Dara Shekkoh had taken effect, and the empire become darkened by infidelity and error, and the laws of religion lost their splendour, it would have proved difficult for you to have answered for such events at the great

\* Eldest son of Shaw Jechaun, and meant by him as his successor. Being betrayed into the hands of Aurungzebe, he was beheaded. A most affecting account is given by Bernier of the misfortunes of this unhappy prince. See Bernier's Voyage to Surat, in Churchill's collection.

† How similar is this to the language of Cromwell and his fanatics!



day of retribution, compared with which calamity, what has occurred by the will of the disposer of empire, demands your thankfulness\*.

Your claims of gratitude upon me for my education are more than I am equal to discharge; and it is impossible that, forgetting all your tenderesses, I should for a short-lived existence wilfully give anguish to the heart of my protector. I know not, except in according with the will and decree of God for the welfare of our religion and country, what injury has been done by me to your majesty? The insurrection of prince Shujah† is concealed from no one, nor can it be supposed to proceed from aught but your majesty's invitation of him to Agra. As his troops have marched from Patna with designs of disturbance and contention, and are arrived at Benares, I have written to my son to advance that way, and shall myself follow him from Dhely. If it is the will of God that my heart shall be satisfied with the affairs of that quarter, I will prepare for your majesty's removal in a way that I think expressive of my duty.

\* \*

With respect to the promotions and gifts I have conferred on various persons, had I not since the period (when from all quarters the whirlwinds of rebellion arose) so acted, how would these men, the servants of gold, have attached themselves to me; or, without this, how would my plans have succeeded? If the titles I have

\* Shaw Jehaun was dethroned and imprisoned by this canting hypocrite, his son.

† Third son of Shaw Jehaun, who, after repeated defeats by the troops of Aurungzebe, fled to Arracan, where he perished miserably with his unfortunate family.

granted are candidly compared with those formerly conferred, it may, perhaps, appear which men were most worthy of such honors.

Relating to the evil intentions of Dara Shekkoh, what the Begum\* has told you is but the first bud of them. When his wickedness of heart and inward principle shall be made fully known, it will be seen what sort of man he was, and what a real blessing his overthrow has proved.

Health and happiness attend your fortunate days, and may your exalted shadow be ever extended over us.

Jchaun-lara, eldest daughter of Shaw Jchaun.

*Brass Antique.*

In the annexed engraving is given the representation of an ancient brass plate, of the same size, brought from Egypt by the Reverend Mr. Coxe, and now preserved in the very curious museum of that gentleman.



EGYPTIAN ANTIQUE

*Extract from the Sanscrit Book intituled Serebaugabut Poran---Translated by JOHN MARSHALL, Anno 1677---Continued from No. III. p. 262.*

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SO Govind bid Gur to go and kill Moor, but he could not presently do it, but it was an equal fight, and then Govind took his weapon into his hand, and with it cut off his five heads, and he died. And Moor had seven sonnes, who began to fight with Govind: the oldests name was *Tomb*, of the second *Untreek*, the third *Serebund*, the fourth *Bibbaleffoo*, the fifth *Burfoo*, the sixth *Nubbuffooab*, the seventh *Burroo*: and they all armed themselves to fight with Govind, and with weapons innumerable, and fought with him; but he with his Chuckur cut all their weapons, and also cut off all their heads, having first cut off their hands and feet. And because Govind had killed the Droga Moor, therefore he took the name of *Moorareeke* (killer of Moor.) And Nurruck Rojah had news of all this, how his Droga and Droga's sonns were killed and so many soldiers, and so went to fight with Govind, and fought with many weapons with him; so Govind sent his Chuckur to bring his head, which did. And the Dewtas saw it, and highly commended, and said, "None before were able to fight with Nur-

“ ruck, and you have sent your commands and brought his head—  
 “ and they said to him that all evil and good were made by him—  
 “ your creation was alike; but, according to each creature's strength,  
 “ each are good or bad by obeying or disobeying what commanded;  
 “ and therefore it is that you have assumed body merely to encourage  
 “ (the good) and chastise the wicked; and as Nurruck hath acted,  
 “ so he hath received: and you chastise others for their own good,  
 “ after that by learning and understanding, they may learn; and  
 “ whatever you do, it is not for your pleasure or profit you get by  
 “ it, but merely out of love of the world, and to make it better  
 “ and those in it.”

And the Earth heard this, and at it cried, and said to Govind,  
 “ Thus tis by your order that I am, and tis a great weight that I  
 have on my head, and this you know; and the wicked people, and  
 those that have no love, those I am no longer able to bear, and all  
 along I have complained hereof to you; and now tis my sonne  
 Nurruck that is my child, I thought that he would have bin good,  
 and that I should have had a great deal of comfort in him;—but  
 afterwards proved other wise and a very rogue; and he was very  
 burthenfome for me to bear, and now you having killed him, I am  
 much at ease, and my burthen seems not so troublesome. You I  
 desire to pardon my sin or offence in having such a son—You made  
 the *Dewtas* first for your own pleasure, then the world and the three  
 ‘*Muffuddees*,—*Burmah*, *Bisnab*, and *Manbadeeb*; and you are the  
 governor of them all, and you remain in the understanding of all  
 beings, and thus you remain:—so that you (instill) into all creatures  
 this principle, that if they be wicked they must expect punishment

accordingly,—and if good, then pleasure accordingly; and from whence they came they must returne againe, and give an account of what they have done, whether good or evil. Now the world doth much seek, according to the *Bead*, to do that which will bring it to the love of you, and you cannot attain thereto, and why?—tis because they have not a right understanding of the *Bead*: and now for the love of those that seek you, you have assumed body, and have by two or three things made them to understand by acting as near as they can to you; and so by little and little you let them understand you, and attain to the love of you, and a nearness of you. Now this Nurruck, my son, that is dead, tis well for him that hath dyed under your hand,—therefore pardon my sinn in having such a son.”

And the Earth said further to Govind thus,—“ You have not any body, but when you made the three *Gouns*,—*Suttagoun*, *Pomagoun*, and *Rojagoun*, the three times, past, present or to come; and takeing these you reside in every creature and thing in the world;—and those things in which you reside, being the whole world and all things in it, these things think that they are themselves and governours thereof, and that other beings are some friends to them and some enemies, and the like, and why is this?—but only that beings are made all *biocull*\* by *Bisfnameia*; and *Bisfnameia* did all this to make the affairs of the world, otherwise it would have been at a stand; and by this *biocull*, or want of understanding, one faith that

\* It is easy to perceive that this Purana has been translated through the medium of a Persian version—کون (Goun,) بی عقل (Biocull,) فکر (Fikur,) &c. &c.

the soule and body is not God, but is a ly, for God hath not body, and therefore you having a desire to make them to understand and to give them a sign, you became *Purmut*, (i. e. God-sample, or *Tear*) and so you left a sample of yourselfe in every thing—in living thing you reside in the soul thereof, and in (other) things you reside also in their qualities, as hardness, softness, heat, cold, &c. and man and other (beings) that consist of soule and body; when the soule, (i. e. God *Purmut*, or sample) leaves it, the body which did consist of five elements, called *Punchabut*, return each to their proper elements from whence they came, and those that are *Ratte Jue*, or sensitive creatures, as *trees*, *herbs*, &c. they consist but of *Teenebut*, or three elements, viz. earth, water, and fire—and yet, notwithstanding their soules have left their bodies, still they are usefull for man, and retain *Purmut*, or the sample of God, as hardness, &c. whereby they become usefull to man:—and thus you are, and thus you make yourselfe. Now I see you: your face—and navell—and feet—seem to me like a *Sad-flower*, or red lilly; and I see you pleasure and sport yourself with the world, and you are the seed thereof, and your heart or mind [is always perfect—and whatever you do is to carry on the affairs of the world, and not for any pleasure or advantage of your selfe—for you cannot be made merrier than you always are: and therefore, though first of all you made the world for your own pleasure, yet when it was made it was so perfect that nothing could be added thereto; so that now what you do is for love of the world, and not pleasure to yourself.”

*Oriental Table-Talk* \*---By JONATHAN  
SCOTT, Esq.

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IT is related that, during one of the Prophet's campaigns, one of his followers requested of him a camel to ride, as, from over-marching, walking was become difficult. The Prophet replied, "I will give thee a camel's colt." The man was vexed, and exclaimed, "What shall I do, O Prophet of God, with a colt,—I want a camel to ride, for I have not strength to march on foot." Mahummud smiled, and said, "Didst thou ever see a camel that had not been a colt?"

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A person, one day, coming to the Prophet, said, "My father wants thee." The Prophet replied, "Is not thy father the man that has white in his eyes?" "Certainly not," said the man, surprised. Mahummud, smiling, said, "Why, thou foolish fellow,

\* These *bon mots* are extracted from the *Tafet al Mujalis*, or Zest to Company, a work, of which Captain Scott has nearly finished the translation. He shortly means to publish it, with the letters of Aulumgeer, in a Miscellany.



“ didst thou ever see a man whose eyes were not surrounded by  
“ white ? ”

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Mahummud and Ali were once eating dates together, when the former placed all the shells on the plate of the latter unperceived, and, when they had finished, said, “ He who has most shells must  
“ have eaten most dates.” “ No,” says Ali, “ he surely must  
“ have eaten most who has swallowed the shells also.”

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Some time before the divine command to keep women from the public view was revealed, the Prophet and his wife, Ayesha, were sitting together, when Zohauk, a celebrated and valiant chief of Medina, but who was hideously ugly, came to pay him a visit. In the course of conversation he said, “ I have at home, O Prophet,  
“ two concubines much excelling in beauty the woman who sits by  
“ thee, and will, if thou chusest, give thee one of them.” On this Ayesha, affronted, said, “ Pray, who is handsomest, thou or  
“ thy women ? ” Bless thee,” said Zohauk, “ neither of them  
“ are equal to me in beauty.”

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An Arabian once, in a mosque where Ali was present, said his prayers in such an improper manner of pronunciation, as enraged

the Caliph, who, when he had ended, reproved him, and, hurling his slippers at his breast, commanded him to repeat them ; which the Arab did, with great propriety of tone and emphasis. After he had done, says Ali, “ Surely thy last prayers were better than the “ former.” “ By no means,” replied the Arab, “ for the first I “ said from devotion to God, but the last from dread of thy “ slippers.”

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A Jew said to the venerable Ali in argument on the truth of their religion, “ You had not even deposited your Prophet’s body in the “ earth, when you quarrelled among yourselves.” Ali replied, “ Our divisions proceeded from the loss of him, not concerning “ our faith ; but your feet were not yet dry from the mud of the “ Red Sea, when you cried unto Moses, saying, make us Gods “ like those of the Idolaters, that we may worship them.” The Jew was confounded.

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A person complained to Ali, saying, “ A man has declared he “ dreamt that he slept with my mother, may I not inflict upon him “ the punishment of the law ?—what is it ? ” Ali replied, “ Place “ him in the sun, and beat his shadow ; for what can be inflicted “ on an imaginary crime but imaginary correction ? ”

A cavalry officer having had his horse stolen, went about the streets, inquiring after him. One said to him, it was your own fault, why did you not take care of him? Another remarked, that it must have been the negligence of his slave in not locking the door; while a third said, the porter of your inn was in fault in not watching the gate. "Very true," said the officer, "I find we were the only persons guilty of offence, and that the thief alone is free from fault."

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A soldier was riding a vicious mule, when starting at somewhat in the road, the bridle broke, and he ran away. A friend meeting the soldier, inquired where he was riding so furiously. "Wherever my mule pleases," said the soldier.

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Asim relates, that Haroon was once eating his evening meal, when a roasted kid was set before him. An Arab of the desert passing, the Caliph ordered him to sit down and partake, which he did with a ravenous appetite. "Why, thou tearest the animal with such fury," said Haroon, "as if its fire had butted thy child to death." "That is not the case," replied the Arab; "but thou lookest upon it with such a grudgeful and piteous eye, as if its mother had given thee suck."

*The Invasion of Nubia by the Musulmans---  
Translated, from the Tarikh Aasim Cusi, by  
W. OUSELEY, Esq.*

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THIS valuable work, originally written in Arabick by *Aasim*, of *Cufa*, appears to have been translated into Persian by *Mohammed Ibn Ahmed al Mustowfi*, by order of *Koam Addoulah*, who was governor of *Khoarezm* and *Khorassan*. Like the *Chronicle of Al Tabari*, it is probable that the original Arabick of *Aasim's Tarikh* is either totally lost, or to be found only in fragments: as *Mirkhond* and other historians who frequently give passages from Arabian authors in their original language, content themselves with quotations from the ترجمه (*Tarjumah*), or Persian translation of this work—two copies of which are in the Editor's collection, and one in possession of the *Rev. Mr. Gerrans*, from which some extracts, translated by that learned Orientalist, have been given in the former numbers of these Collections. The proper title of the work is كتاب فتوح (or the Book of Conquests) by احمد بن اعثم الكوفي (*Ahmed Ben Aasim*\*, of *Cufa*.) It is divided into two volumes, or parts. The history of *Mohammed* and his successors, *Abubecre*, *Omar*, and

\* This name is sometimes written عاصم

Osman, occupies the first volume; the second describes the transactions which occurred during the Khalifat of Ali, and the state of the Mohammedan world immediately after his death.

The invasion of Nubia, related in the following extract, was undertaken by order of Omar, who succeeded Abubecre in the 13th year of the Hegirah, (A. C. 634) and held the Khalifat ten years.

بن عمرو عام متادي فرمود که بر سبت نوبه کجاست و با بیست هزار مرد  
اکم زیادت بدان جانب روان شد چون بر زمین نوبه رسید لشکرا دست کشاده  
گردانید تا بهر جانب می رفتند و تاختن میکردند و میبردند و میکشند

مردم نوبه چون حال بیان جمله دیدند از همه جوانب در هم آمدند  
زیادت صد هزار مرد جمع شد و روی بچنگ مسلمانان آوردند و جنگهای کردند  
که مسلمانان هرگز مثل آن ندیده بودند در معرکه چندانی مرها  
انگند و دستها بریده و چشمها بزخم تیر می کشیده و جنتها انداخته بود که  
در تحت حساب نمی آمد بگی از مسلمانان حکایت کرد که هرگز قومی  
ندیدیم که نیکوتر و راست تر از آن تیر انداختند که اهل نوبه کاه کاه بگی  
ازیشان در برابر مردی مسلمانان باستانی و تیر بر گهوان تهادی و آواز دادی  
که بر کدام عضو خواهی زن مسلمانان بر سبیل استهزا گفتی بر فالن عضو  
نوبی بر حال بر آن عضو زدی و هیچ خطا نکردی .

امام محمد واقعی رحمت الله روایت میکند از بیری از صحابه که هر آن  
جنگ بوده بود گفت ما در صحرا صفت کشیدیم و با اهل نوبه مصاف دادیم  
در یک ساعت صد و پنجاه جسم بر زمین افتاده بر شمریم که اهل نوبه تیر زده بودند

و بزخم تبر چشمه‌ها را برانداخته هم برین جهله با ایشان جنگ میکردیم تا  
 خدای تعالی ایشانرا مغذول گردانید و ما را بر ایشان ظفر و نصرت کرامت  
 کرد خلق بسیار از ایشان بکشتیم و آنها که بپاندد در صحراها و کوه‌بایها  
 گریختند و عهرو عای تنیع ایشان نکرد

THEN *Omu Aas* gave orders for marching into Nubia, and proceeded to that quarter with twenty thousand men, or perhaps rather more : and when he arrived in the land of Nubia, he let loose his troops over the country, so that they were scattered through all parts, and they plundered and committed slaughter,

When the inhabitants of Nubia saw matters in this state, they assembled from all sides, to the number of above an hundred thousand men, and prepared to meet the Musulmans, and engaged them in such a manner, that the Musulmans had never seen the like—for so many heads and hands were cut off, so many eyes pierced by arrows, and so many shields and suits of armour flung away,—that they exceeded all calculation. One of the Musulmans has declared,  
 “ Never did we behold people more dextrous in managing the bow,  
 “ or who shot their arrows with more certain aim, than the inhabitants of Nubia. Ever now and then one of them would place  
 “ himself just opposite some particular Musulman, and, whilst he  
 “ fitted his arrow to the bow, would ask him with a loud voice,  
 “ In what limb or part of your body do you chuse that I should  
 “ hit you ? The Musulman, by way of joke or derision, would,

“ perhaps, answer, on such or such a part. The Nubian would  
“ instantly hit him on that very spot, and never missed his aim.”

The Imam Mohammed Wakedi (to whom may God be merciful) relates an anecdote on the authority of an old man of Hamir, who was in those battles, and said, “ We drew up our forces in the  
“ Desert, and engaged the Nubians. In a few minutes \* I counted  
“ an hundred and fifty bodies fallen on the ground, whom the  
“ Nubian archers had shot, the eyes of each being pierced with  
“ their arrows. In this manner we fought with them, until the  
“ Almighty put them to confusion, and gave us a signal victory.  
“ Vast numbers of them we slew, those who survived fled to the  
“ Desert and the foot of the mountain, and Omru Aas did not take  
“ any pains to pursue them,” &c.

\* *Yik Saat* may signify one hour

*Phœnician Inscription in Wales---Explained by  
the Rev. SAMUEL HENLEY, F. S. A. &c. in a  
Letter to W. OUSELEY, Esq. Editor of the  
ORIENTAL COLLECTIONS.*

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*Weymouth Streets  
Feb. 14th.*

Dear Sir,

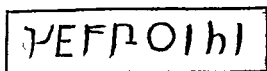
The notion that an intercourse subsisted in remote ages between the Phœnicians and the natives of this island, is grounded on too many authorities to admit of a doubt; but, were it otherwise, what here is offered to your notice comes so fully to the point, as affords of itself an unquestionable proof.

In turning over *Bishop Gibson's CAMDEN*, Vol. II. p. 732, I met with the following passage:

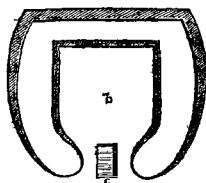
“ On a mountain called *Keon Gelbi Gaer*, not far from *Kaer-  
“ Pbylli*, in the way to *Marchnad y wayn*; I observ'd (as it seem'd  
“ to me) a remarkable monument, which may perhaps deserve the  
“ notice of the curious. It is well known by the name of *T'maen  
“ bir*, and is a rude stone pillar of a kind of quadrangular form,



“ about eight foot high ; with this inscription, to be read downwards,



“ It stands not erect, but somewhat inclining ; whether casually,  
 “ or that it was so intended, is uncertain. Close at the bottom of  
 “ it, on that side it inclines on, there is a small bank or intrench-  
 “ ment, inclosing a space of about six yards ; and in the midst  
 “ thereof a square *area*, both which may be better delineated than  
 “ describ’d :



The bank.

b. The bed or *area*  
 in the midst of it.

c. The place where  
 the stone is erected.

“ I suppose, that in the bed or area in the midst, a person has been  
 “ inter’d ; and that the inscription must be read *Tefroiti* or *Deffroiti* ;  
 “ which is doubtless the same with the British proper name *Dyvrod*,  
 “ expressed otherwise in Latin *Dubrotus*, and perhaps *Dubritius*.”

Whether the monument thus described doth still remain, I have not been able to learn ; but how rudely soever the inscription be

copied, the characters it consists of are clearly *Phœnician*. Instead, therefore, of adopting the explanation above, I conceive it should be read גִּתֵּן עֲצָא הָרִי, which intimates that *the stone was there reared to fix, or point out, the convention-place of the mountain.*

That such pillars were set up by the Easterns to commemorate particular events, many passages of the Bible will shew; whilst the bank which surrounds the one in question, appears to imply, that meetings were here holden for the purpose of traffick, when ships with new cargoes arrived: at the same time that the eminence of the station afforded opportunity for apprising the subjacent country, by signal, of every fresh arrival.

Should this supposal seem less likely than that the monument were intended to commemorate some treaty between a settlement of Phœnicians and the natives, documents are not wanted to favour that conjecture; for whoever will consider the devices on the earliest coins stiled British, and compare them with those lately discovered in Jersey, others of the Phœnician settlements in Spain, and of the mother country itself, (particularly *Berytus*. See Bayer's Essay *De la Lengua de los Fenices*, at the end of *Don Gabriel's* Sallust, p. 376) will need no evidence to countenance the opinion, that commercial factories were established westward, and particularly in this island, for providing cargoes, against ships might arrive to receive them.

I am, Dear Sir,

very faithfully yours,

SAMUEL HENLEY.

*Geographical Extracts from the Persian MS.  
intituled نزهت القلوب (Nozhat al Coloub)—Transla-  
ted by W. OUSELEY, Esq.----Continued from  
No. III. p. 231.*

می نیشاپور الی سرخس

The road from Nishapour to Sarkhefh.

از نیشاپور تا دیه باد هفت فرسنگ راه هر ی ارانج حا بدست راست جدا مسود  
و از و تا دیه خاکستری پنج فرسنگ از و تا رباط بیست سه فرسنگ ار و تا رباط  
ابکینه هفت فرسنگ و درین دو عقبه است هر یکی نیم فرسنگ از و تا شهر سرخس  
شش فرسنگ حمله باشد از نیشاپور تا سرخس چهل و یک فرسنگ

From Nishapour to the village of *Bad* - - - - 7 Farfangs  
(Here the road to Heri turns off on the right hand)

From *Bad* to the village of *Hhakestery* - - - - 5

— thence to *Rebat* (a caravanfera) - - - - 23

— thence to the *Rebat* of *Abkeineh* - - - - 7

(Here are two steep declivities, of half a farfang each)

From thence to the town of *Sarkhefh* - - - - 6

Total from Nishapour to *Sarkhefh* forty-one farfangs

من مروالی خوارزم

From Meru to Khoarezmi:

از مرو تا دینه سقری پنج فرسنگ از و تا ابدان کنج ده فرسنگ از و تا رباط  
سوران هشت فرسنگ از و تا جاه خاک پنج فرسنگ از و تا جاه صاحبی هفت فرسنگ  
از و تا وجاه مردن هفت فرسنگ از و تا رباط شاکرد هفت فرسنگ درین مرحله  
بمقدار دو هزار کام ربک روانست از و تا سکاباد هفت فرسنگ از و تا رباط طاهری  
شش فرسنگ از و تا رباط بودند پنج فرسنگ از و تا شهر درغان از توابع خوارزم  
نه فرسنگ از و تا شهر خوربند هفت فرسنگ و از و تا رباط دهان شبر پنج فرسنگ  
درین مواضع دو کوه تنک بهم آمده آب چرخون بدان بسیاری از آن میان  
میگذرد از و تا دندونور چهار فرسنگ از و تا شهر هزاراست ده فرسنگ از و تا دینه  
زروان نه فرسنگ از و تا رحمسی هفت فرسنگ از و تا اندرسال شش فرسنگ از و  
تا شهر بوران دو فرسنگ از و تا شهر ارکنج که دار الملک خوارزم است شش  
فرسنگ جمله باشد از مرو تا خوارزم برین راه صد و بیست و چهار فرسنگ

From Meru to the village of Sakkery - - - - 5 Farfange

— thence to Abdan Kunge - - - - 10

— thence to the Rebat of Suran - - - - 8

— thence to the *Chah Kbak* - - - - 5

— thence to the Chah Sahebi - - - - 7

— thence to the Chah Murden - - - - 7

— thence to the Rebat Shagird - - - - 7

(Of this stage about two thousand yards or paces are  
over barren sand)

From thence to Sekabad - - - - 7

From thence to the Rebat Tahery - - - - -	6 Farfangs
— thence to the Rebat Poudneh - - - - -	5
— thence to the town of Durghan, belonging to the province of Khoarezm - - - - -	9
— thence to the town of Khurbend - - - - -	7
— thence to the Rebat Dehan Sheer - - - - -	5
(Near this are two hills separated by a narrow pass through which the river <i>Jalboun</i> rapidly flows)	
From thence to Tednour - - - - -	4
— thence to the town of Hezarasp - - - - -	10
— thence to the village of Zaroun - - - - -	9
— thence to Rahemfin - - - - -	7
— thence to Anderfal - - - - -	6
— thence to the town of Pouran - - - - -	2
— thence to the city of Arkenge (which is the capital of the province of Khoarezm) - - -	6
Total from Merou to Khoarezm by this road <i>one hundred and twenty-four * farfangs</i>	

\* The reader will find, both in this and in the sum of the former route from Nishapour to Serkhesht, an error in the calculation, which, however, may be easily rectified. But before I can correct any mistakes in the names of places, occasioned either by the redundancy, the omission, or the misapplication of diacritical points, or any similar inaccuracy, I must have an opportunity of collating my manuscript with some other copy of the same work.

## CHINESE TUNES

343

u Teu



n Fa



### *Chinese Music.*

THE two Chinese airs, of which the notes are given on the opposite page, were communicated to the Editor, with others, by Eyles Irwin, Esq. Member of the Royal Irish Academy, and one of the gentlemen on the late embassy to China.

### *Conjectures of G. PENN, Esq. F. S. A. on the Egyptian Original of the Word ΠΥΡ---Concluded from No. III. p. 275.*

WE are indebted for the knowledge of this fact to Aristotle, who has transmitted it to posterity, utterly unaware of the value or nature of the communication. In his second book *de Cælo*, c. 13. he thus expresses himself: "It remains for us now to speak concerning the earth, where it is placed, whether it be moveable or fixed, and what is its form." In respect of its situation, all do not hold the same opinion; for most persons, that is to say, all those who maintain that the whole heavens move round, are of the belief, that it is placed in the centre. But those Italians who are called Pythagoreans are of an opposite persuasion, they affirm, that ΠΥΡ is in the centre, and that the Earth, being itself one of the stars,

“ *and revolving round that centre, produces night and day.*”—*ἐναντίως οἱ περὶ τὴν Ἰταλίαν, καλούμενοι δὲ Πυθαγόρειοι, λεγούσιν· ἐπὶ μὲν γὰρ τῷ μέσῳ ΠΥΡ εἶναι φασί, τὴν δὲ γῆν, ἐν τῶν ἀστέρων οὐσάν, κυκλῶ φερόμενον περὶ τὸ μέσον, νύκτα τε καὶ ἡμέραν ποιεῖν*—This ancient doctrine of the Italian school, this most distinct summary of the system long afterwards illustrated by Copernicus and Newton, but here transmitted mechanically by a philosopher who understood nothing of its meaning, is mentioned also by Plutarch; who, on the contrary, comprehended its principle, and shewed, that by *πῦρ*, *PYR*, was meant *the sun*. For, in his life of Numa, in which he affirms that the plan of the Temple of Vesta (in the centre of which the *πῦρ ἀσβεστον* was maintained) was built with allusion to this system of the universe, he says,—“ The Pythagoreans believe the *PYR* to be in the  
 “ centre of the universe, and the earth to be neither fixed nor cen-  
 “ tral, but in continual motion round the *PYR*.” Yet, in another place, speaking of the same doctrine, he says,—“ Some say the  
 “ *HELIUS* is in the centre of the whole;” *τινες δὲ μέσον πάντων τιν*  
*HAION*—though in the same treatise he mentions Philolaus, as a teacher in the Pythagorean school, maintaining that the earth was carried in circular rotation round the *PYR*; *κυκλῶ περιφερῆσθαι περὶ τὸ ΠΥΡ\**. And he indirectly acknowledges his assent to that sublime hypothesis when he says, “ Aristarchus and Seleucus afterwards  
 “ exhibited the same; the first only on conjecture, but the latter  
 “ bringing it to demonstration.” Aristarchus, who, like Gallileo, was accused of impiety for daring openly to avow it, has described

\* *De placit. Philos.* It is of no consequence to the argument, whether Plutarch was or was not the author of this work.



the system with the utmost perspicuity: "The HALIUS," says he, "remains immoveable, but the earth is carried round the HALIUS, as round the circumference of a circle occupying the centre of its orbit."\*

If we consider the whole of this statement, and attend to the contradiction of the expositions of this system given severally by Aristotle and Plutarch, we shall not be inclined to repose an equal confidence in the former as a reporter of that doctrine, or to express an equal mistrust of the latter, with the learned professor Meiners in his *Historia Doctrinæ de Vero Deo*. For the last of those two philosophers clearly discerns the scheme of the hypothesis, and understands the central PYR to be the SUN. . But the former, imagining that the Pythagoreans intended the word πυρ to signify the same as αἰθήρ, ÆTHER, because "the higher and more remote regions of space," says he, "are replete with the element of fire;" τὰτε γὰρ ἀνω πλήρη ΠΥΡΟΣ ἐστὶ—misapprehends the real intention of the hypothesis, and enters upon his subject under the impression of an error which vitiates the whole sequel of his discourse; as may be more fully shewn on another occasion. His learned panegyrist, and paraphrast in this passage, has adopted the same error in p. 305. "Etenim opinati sunt (sc. Pythagorei) IGNEM, vel ÆTHERA, mediam mundi partem occupasse, circa quam terra cæteraque cœlestia corpora moveantur." And again, at p. 309, speaking of Plutarch, he interprets πυρ, in the passage produced above from his Numa, to signify æther; although it is so evident, from the

\* Archimedes. not. Menag. in *Philolaum*. Diog. Laert. See Bayley's Dict. *Aristarchus*.

authorities I have already brought together, that it ought to be understood to mean *the Sun*.

From whence the Pythagoreans derived this doctrine we are instructed by the concurring judgement of the learned worlds, ancient and modern, who agree in the opinion, that it was brought by Pythagoras into Italy from EGYPT \* ; that is to say, from the very country from whence I am now supposing the ancient Greeks to have received the term of ΠΥΡ, as a denomination for the sun.

The double sense which we thus discover in the word πυρ, conformably with an ancient idiom, and the effect produced by the subsequent introduction of the word ἥλιος, partially usurping upon that ancient signification, appear to have furnished an occasion for various equivocations in the philosophies of Greece. For in *Magna Græcia*, many ancient Greek words and significations of words were retained, that were become obsolete in Greece proper, through its contiguity and frequent intercourse with Asia, the fertile source of all its novelties. Hence it may have happened, that the primary force of πυρ being lost; it was perverted, by the officious expounders of the Italian system, to signify exclusively the element of fire distributed throughout the universe; by which single error the whole of that great truth was upset, the system became *inverted*, and innumerable conceits sprouted forth, vainly pretending to explain the

\* See *Panth. Ægypt. Prolegomena*. p. c. and references. *Hist. Philosoph.* Brucker. *Hist. Astronom.* Windler. And Stanley's *Lives of the Philosophers*. P. ix. c. i.

mechanism of the cosmogony, and to illustrate the elementary parts of nature.

And here we may venture to observe, by the way, that it is not improbable that the celebrated dance, which obtained among the Greeks the name of PYRRHIC, may exhibit another traditionary vestige of this ancient astronomical doctrine. Some learned writers have considered the evolutions of the chorus on the Greek stage as having had respect originally to the motions of the heavens and the heavenly bodies; and although this supposition may seem whimsical to such as look no farther back than to the perfection of the Greek drama, yet it will not appear improbable if we ascend to those far remoter ages, in which many customs received their origin, that were retained in practice long after their primitive design was forgotten. "The PYRRHIC dance," says the learned Mr. Bryant, "was originally an Egyptian dance—practised by the priests—" round a large fire *in honour of the SUN*, whose orbit they affected "to describe."\* On the assumption of this curious fact, it is possible that the custom, instituted in an age of primitive light, may have passed into a ceremony of sidereal superstition, and finally have degenerated into a practice without any design. "There is reason "to think," says Mr. Bryant, "that the circular dances of the Dervises over the East are the remains of these ancient customs." But may we not extend this remark far beyond the countries of the Dervises; even into that new world, into which numerous tribes migrating eastward at an extremely early era from the north of Asia,

\* *Analysis. Ant. Myth. Vol. I. p. 286.*

and traversing the narrow streights which separate the Asiatic and American continents, carried with them this inveterate practice? The following account, given by an eye witness, is well deserving of collation here.

“ The first night of our arrival at Malden, (in Upper Canada) says this interesting traveller, “ just as we were retiring to rest, near “ midnight, we were most agreeably entertained with the sound of “ their music (i. e. of the Indians) on the island of Bois Blanc. “ Eager to hear more of it, and to be witness of their dancing, we “ procured a boat, and immediately crossed the river, to the spot “ where they were assembled. The dancers consisted chiefly of “ squaws, (or Indian women) to the number of twenty or there- “ abouts, who *standing in a circle*, with their faces *inwards*, and “ their hands folded round one another’s necks, moved, thus linked “ together, sideways, *round a small fire*. After the women had “ danced for a time, a larger fire was kindled, and the men assem- “ bled from different parts of the island, to the number of fifty or “ sixty, to amuse themselves in their turn. There was little more “ variety in their dancing than in that of the women. They first “ *walked round the fire in a large circle*, closely, one after another, “ marking time with short steps to the music; the best dancer was “ put at their head, and gave the step; he was also the principal “ finger in the circle. After having made one round, the step was “ altered to a wider one, and they began to *stamp with great vehe-* “ *mence* on the ground; and every third or fourth round, making “ *little leaps off the ground* with both feet, *they turned their faces* “ *to the fire*, and BOWED THEIR HEADS, going sideways. ”

“ having made a dozen or two rounds, towards the end of which  
 “ each of them had begun to stamp on the ground with incon-  
 “ ceivable fury, but particularly the principal dancer, they all gave  
 “ a loud shout at once, and the dance ended.” \*

If the reader will take the trouble to compare the account of these dances given by this traveller, and particularly the *war dance* preparatory to battle, with the accounts of the pyrrhic and similar dances in Meurfius's *Laconica*, L. 2. c. 12. and elsewhere, he must strongly suspect, that a community of origin can alone account for the singular analogy he will discover between them. They were, says Pollux, “ *terrific dances*,” ορχημαλα δειμαλεια—“ which they danced  
 “ *in a ring or circle*,” ὑποτροχα ορχυμενοι—“ *in honour of Dionysus*,” ἐπι Διονυσου. What was meant by *Dionysus*, Macrobius may inform us: “ In sacris hæc religiosi arcani observatio tenetur, ut SOL, cum  
 “ in superno, id est, in diurno hemisphærio est, Apollo vocitetur:  
 “ cum in infero; id est, nocturno, DIONYSUS †.” Hence he was also called Νυκταλιος, quasi *nocturnus Sol*: parallel dances were likewise practised by women in honour of Artemis, or the *moon*. These, Athenæus observes, were practices of very great antiquity, though latterly discontinued by all the Greeks, excepting those of Lacedæmon; who retained them as *preliminary to war*, προγυμνασμα ετα τε πολεμε ‡. In their earlier use they were not so restricted,

\* Weld's *Travels through North America* in 1795-6-7. † Saturn. I. 18.

‡ The plate in Hieron *Mercurialis de Arte Gymn.* which exhibits the dancers in two adverse parallel lines, is certainly defective in respect of the ancient practice, though it may represent some modern variety, in its declining state in Sparta.

as appears from the passage in Apollonius Rhodius, referred to by Mr. Bryant.

————— ιερῷ αὐτὰ διπλοῦς μηρία βωμῷ  
 ΚΑΙΟΝ, ἐπὶ κλειοντες ΕΩΙΟΝ ΑΠΟΛΛΩΝΑ,  
 ΑΜΦΙ δὲ ΔΑΙΟΜΕΝΟΙΣ ΕΥΡΥΝ ΧΟΡΟΝ ΕΣΤΗΣΑΝΤΟ.

L. II. 696.

*“ They burned the thighs of the victim on the sacred altar, invoking the name of Apollo, and formed the wide dance round the flaming brands.”*

Such was once the general prevalence of a custom, now, perhaps, only surviving in the forests of North America.

I must, however, presume to differ so far from my learned authority, as to question the accuracy of the interpretation which it offers, in explanation of this custom; and which it considers as *“ affecting to describe the ORBIT OF THE SUN ;”* for I conceive, that the revolution of a *plurality of bodies* round a *fixed central fire*, would but ill represent a circular motion in the sun : whereas, as a representation of the orbits of the several planets round the solar fire, nothing could be more aptly devised. It is thus that Milton describes this most ancient SOLAR SYSTEM, which the modern world has denominated *Copernican*.

“ ————— What if THE SUN  
 BE CENTER to the world, and other stars

By his attractive virtue and their own

Incited, DANCE ABOUT HIM VARIOUS ROUNDS?

*P. Lost*, VIII. 122.

It is strictly analogical with that representation displayed in the structure of the Temple of Vesta, by means of a circular edifice, in the center of which a perpetual fire was maintained; and not less so in that other ancient Temple of the Sun in Thrace, mentioned by Macrobius, whose form was *circular*, with an aperture left in the *center* of the dome in order to admit the light. “Item in Thracia eundem haberi Solem atque Liberum accipimus; quem illi—magnifica religione celebrant, ut Alexander scribit: *cique Deo in colle Zilmisso ædes dicata est specie rotunda, cujus medium interpatet tectum, summaque tecto lumen admittitur*.” Macrobius, however, ignorant of the true ancient system, explains the structure according to the vulgar error. Fable and pedantry have derived the name of this dance “a Pyrrho Achillis filis, vel, à Pyrrho quodam:”—“from Pyrrhus, son of Achilles; or, from some other Pyrrhus.”† Mr. Bryant is of opinion that it was a religious dance, denominated from *fire*: i. e. *πυρ*. That it may have been called from *πυρ*, if its character was such as has been here described, is highly probable; but it must be the *PYR* of the Egyptians, their *πῖρη*, *PIRA*, or *the sun*.

If any doubt now remains with the reader, that the *πυρ*, or *PYR*, of the old Italians signified properly the *SUN*—(the *πῖρη*, *PIRA*, of

\* Loc. cit.

† Ainsworth's Dict.

the Egyptians—and the *περρα*, PERRA, of Lycophron)—he will, perhaps, surrender it to the authority of Copernicus, from whose hand the modern world has received the knowledge of the true solar system; and yet who, at the same time, faithfully acknowledges, that he was no more than *a vehicle* for transmitting to posterity an ancient doctrine, which *he received* from the old Italian school, and particularly from Nicetas, or Hicetas, a distinguished philosopher in it. “INDE igitur occasionem nactus, CŒPI ET EGO *de terræ mobilitate* COGITARE.” \*

Neither Aristarchus, Plutarch, Copernicus, Galileo, nor Newton, have any share of invention in the broad ground of that hypothesis, whose origin belongs to a period antecedent to the earliest dawn of heathen tradition; those philosophers refer us to the channel through which they severally received it; and I trust that no astronomer will consider me as wanting in esteem for the sublime object of his researches if I affirm, that we have not sufficient evidence to authorise us to pronounce, that, without this traditionary hint transmitted through the Pythagoreans, any of those illustrious philosophers would have offered this solution of the celestial problem.

When we now take into our serious consideration—that we actually *do possess* this great truth;—that though its evidence has been progressively illustrated by the genius and labours of succeeding astronomers, it has nevertheless existed as a partial object of human

\* *Præf.* This frank avowal shews, beyond controversy, that the doctrine of the Pythagoreans was absolutely *causative*, and not merely *confirmative*, of Copernicus's hypothesis, as Long would insinuate in his *Astronomy*, sect. 1602.



knowledge *from time immemorial*\*, and its pretensions, expressed by “*the earth’s rotation round the central PYR*,” have remained upon public record for nearly 2500 years ;—we shall have little difficulty in concluding, that the Italic system, disguised and mutilated by the ignorance of reporters, was no other than that which its modern champions have assented it to be :—And further, that the internal evidence of astronomical science, concurring with the testimonies of history and language, shews, almost to demonstration, that what the latter Greeks expressed by the word *ἥλιος*, *helios*, the more ancient expressed by that of *πῦρ*, *pyr*, which word preserved its primitive signification longer in Italy than in Greece, through the fluctuating nature of language : (for we must ever keep in mind that canon of etymology, “*multa verba aliud nunc ostendunt, aliud ante significabant*.”\*) Lastly, that this word was originally derived from the Egyptian *πῦρ*, or *the SUN*.

I shall protract no farther this long, and I fear, tedious discussion ; which I offer as little more than conjecture, and which I abandon to the judgement of the reader ; but shall take my leave with the following observations. In all investigations like the present, it is the matter brought forward in the progress of research, which alone gives a value to the professed object of inquiry ; which is of importance, only so far as it furnishes a centre for adapting and connecting scattered and insulated fragments of antiquity. But these,

\* See Burnet *de Originibus Rerum*, English Transl. p. 96, 181, 188, 190. Bailly, *Hist. de l’Astronomie ancienne*, p. 18. Id. *Lettres sur les Sciences*, p. 18, 19, 31, 47, 212. *Astronomie*, par M. de la Lande.

† Varro de Ling. Lat. p. 1.

being enabled to unite, and contribute their several minute degrees of evidence, frequently constitute at last a compound body of important testimony, tending to restore some order into the confusion, and to diffuse some light through the obscurity, of the origins of ancient history.

Should I not have succeeded to the full extent of my undertaking, I flatter myself I shall, at all events, have fixed the quarter from whence the knowledge of the true solar system was acquired by those ancient sages, who carried the science of Egypt into the south of Italy; and shall also have pointed out the equivocation which occasioned its loss in Greece, and which engendered in its place such wild and untenable theories. Should I, on the other hand, be so fortunate as to seem to have made good, as far as the present mode of discussion will allow, the whole of the argument, we shall then have acquired a glimpse of three distinct points, discernible even in the obscurity of the fabulous ages, and indicating three important and succeeding periods of early Grecian history.

First, when the original occupants of Greece inhabited their country, antecedently to the entrance of any foreigners.

Secondly, when subjects of the *first Egyptian monarchy*, (of which nothing remains in the form of history except in the Mosaic annals, though much in the way of fragment and tradition,) introduced themselves into Italy and Greece, and on the coasts of Asia Minor.

Thirdly, when, after the extinction of that ancient kingdom, those shores were visited by tribes of Asiatics from the neighbourhood of Phœnicia; and particularly of Arabians, of whose early influence in those parts, I may, on a remote occasion, hazard an opinion.

I am,

Dear Sir,

Yours, &c.

G. P.

The British Critic, in his favourable mention of a part of these Conjectures, objects to the validity of Servius's distinction between *pyra* and *rogus*; "*PYRA* lignorum *congeries*, *ROGUS* cum *ardere* inceperit." I shall not rest this distinction on the authority of Servius, nor shall I dissemble, that another passage of the same commentator seems to contradict what he says in this place; but that the word *ROGUS* does comprehend radically a notion of *burning*, is what I shall endeavour to prove more fully, when I venture to offer some examples of the influence of the Egyptian on the Greek and Latin languages, upon a ground not of *conjecture*, but of *critical evidence*. At present I shall content myself with assigning its etymon; which is, the Egyptian word *POKḪ*, *ROG*, (for the Egyptian has properly no *g*, but renders it by *k* or *kh*.) This word signifies, 1st, *to burn*,—*ardere*, *incendere*; 2dly, *a conflagration*,—*incendium*; 3dly, *wood prepared for the purpose of burning*, or strictly *fire-wood*. Hence, the wood on which Abraham laid Isaac for the sacrifice, in Gen. xxii. 9. is expressed in the Egyptian version, *ROG*, and, with the Latin termination, *ROGUS*; or rather in the plural, "*supra ROGOS*."

## غزل از دیوان حافظ

اس خرقه که من دارم در رهش شراب اولی  
 و من دقتی بی معنی غرق می ناب اولی

چون عمر تبه کردم خندانکه نکه کردم  
 در کنج خراباتی افتاده خراب اولی

چون مصلحت اندیشی دور است ز درویشی  
 هم سینه بر از آتش و هم دهنه بر آب اولی

من حال دل شیدا با خلقت نخواهم گفت  
 اس قصه اکبر کو هم با چنگ و رباب اولی

تا بی سرو پا باشد اوضاع فلک زینسان  
 در سر هوس ساقی در دست شراب اولی

از همچو نو دلداري دل بر نکتم آری  
 کز تاب کشم باری زان رلف بتاب اولی

چون بر شدی حافظ از میکرده مرون شو  
 زنده و هوسناکی در عهد سباب اولی

*Ode of HAFIZ—Translated from the Persian by*  
 WILLIAM OUSELEY, Esq.

---

THIS monkish habit which I wear shall serve as a pledge for wine;  
 and this unmeaning volume \* shall be sunk in an ocean of  
 good liquor.

How have I wasted life!—as far as I can look around, we owe our  
 ruin to the love of wine and dissipation.

How remote is true meditation from the profession of a Dervish,  
 or a state of poverty!—My breast is all on fire—my eyes  
 full of tears.

\* The Koran, which some of the Mohammedan *Soufies*, or monks, through an  
 affectation of excessive devotion and religious zeal, carried constantly in their bosoms.  
 Hafiz alludes to this custom in the concluding distich of another ode:

ندیدم خوشتر از شعر تو حافظ  
 بقرانی که اندر سینه داری

“ I have not seen, O Hafiz, any thing more delightful than your own verses in that  
 “ Koran which you have in your bosom.”

Those hypocritical *Soufies*, who in publick preached virtue and sobriety, and in secret  
 practised every vice, are the frequent objects of our poet's ridicule and satire.

I shall not tell the story of my enamoured heart to the world : or if  
I do tell it, it must be to the sound of the harp or violin \*.

As the sphere of the world thus moves round without intermission,  
my head is giddy with a passion for the lovely cup-bearer,  
whilst my hand seizes the goblet of wine.

From a mistress like thee, I can never turn away my heart—Yes—  
but if I do, at any time, it will be only from one of thy  
*ringlets* to another.

When you shall be old, Hafiz, then depart from the wine tavern :  
but first enjoy, whilst young, the pleasures of drinking and  
of convivial mirth.

\* *Rebab*, a violin of two strings and a bow    See Dr. Shaw's Travels.

*The Romance of CAI CAUS, who reigned an hundred and fifty Years; and his going to Maxenderaun to fight the Deeves\*---Translated from the Shah Namah Nefr, a Persian MS. in the British Museum †, (HYDE. by the same. Royal. 16 B. XIV.)*

---

IT is related that when king *Cai Kobad*‡ departed from this world, his son, *Cai Caus*§, ascended the imperial throne, and placed on his head the diadem, embossed with precious stones. The universe flourished through his liberality and justice; no one suffered from tyranny or oppression: he assembled about him all the virtuous men and those who spoke truth, and caused all the wicked, unjust, and those who bore false witness, to be hanged. So that the land of *Iraun* was like the gardens of the blessed. After some time past

\* This chapter is intitled in the original manuscript—

پادشاهی کیکاوس صد و پنجاه سال بود و رفتن او بمارندران برای حنک دیوان

† See No. III. p. 218.

‡ کی قباد (*Cai Kobad*) the first monarch of the second dynasty of ancient Persian kings, surnamed *Gaianians*.

§ کی کاوس (*Cai Caus*) is supposed by some the Nimrod of scripture history.

in this manner, it happened that king Cai Caus made a feast one day as splendid and delightful as a banquet of Paradise, or the month *Fervardin*, and with the nobles of *Iraun* and the heroes renowned in war he quaffed wine, and enjoyed the harmony of musical instruments; and during this conviviality a certain minstrel came to the king's gate, and said to the Chamberlain, "Inform your sovereign, Cai Caus, that I am a minstrel, who come from the court of the king of *Mazenderaun*,\* and wish to perform in the presence of the Persian monarch some airs of that country, and to sing before him to my harp."

When the Chamberlain heard this, he went to Cai Caus, and said, "A minstrel is come, and stands at the king's gate, and wishes for the honour of admittance to the royal presence."—The king ordered him to be brought; and when the minstrel came before him, he play'd one of the airs of *Mazenderaun*, and sung forth the most extravagant praises of that country, expressing in his song that *Mazenderaun* was at all seasons of the year a perfect paradise—the air of it always temperate, never too hot nor too cold—perpetually yielding the roses and other flowers of Spring.

When king Cai Caus heard from the minstrel these eulogiums of *Mazenderaun*, he fixed his heart upon the possession of it, and told his chief warriors, *Toos*, † and *Gudars*, and *Giou*, and *Robam*, and *Gurkeen*, and *Gussehem*, that he was determined on the conquest of

\* مازندران (*Mazenderaun*) a province bordering the Caspian Sea to the south.

† گستهه — کرکین — رهام — کبو — کوردز — طوس



that country, and would there strike the kettle-drum of victory, and trample all the *Deeves* \* under his foot.

When the Persian warriors heard this they were confounded, and said one to another, “ Surely the king must be insane and foolish, “ and in his folly has uttered these things; for none of the ancient “ kings ever thought of *Mazenderaun*, though before this time “ there have been many illustrious monarchs—Where has existed “ such a prince as *Gemsheed*? his equal will never be; for “ *Deeves* and *Peries* †, birds and fishes, all creatures were at his “ command, yet he never entertained the rash design of conquering “ *Mazenderaun*—neither did *Feridoun* nor *Manucheber*, though “ abounding in wealth and treasures, ever cherish such a vain “ hope. Now, this king will not listen to our advice; the only “ remedy left is to send for *Zaül* ‡ the son of *Saum*, who may have “ sufficient influence to dissuade the king from this enterprize, “ for he will take in good part the counsel of *Zaul*, whether it “ accord with his own desires or not, when he rejects the advice “ of all others.” They accordingly dispatched a messenger to *Zaul*, who, on hearing what had happened, immediately ordered his horse to be caparisoned with his saddle and furniture decorated with gold, and mounting him, set forward on his journey. When the

\* دو A Dive or Deeve is represented in Persian pictures, as a frightful monster with horns, tusks, long talons, a tail, &c. but may, perhaps, be here translated a northern savage, or a barbarian.

† پری A Peri or fairy—An imaginary creature, beautiful and amiable: A contrast to the Dive or malignant and hideous dæmon.

‡ زال Son of سام

heroes and nobles of *Iraun*\* knew of Zaul's arrival, they hastened to welcome him, and explained to him the nature of their business :  
 " King Caus," replied Zaul, " is an obstinate and self-willed  
 " man, on whose mind the advice of others makes not any im-  
 " pression ; however, since it is the wish of my friends, I shall go  
 " and remonstrate with him as one afflicted ; if he attend to my  
 " counsel, all will be well ; if not, the road is before us, and we  
 " must go."

When all the nobles came before the king and paid him their obeisance, he received the hero Zaul with many caresses, and placed him near his throne, then asked the occasion of his journey, and made kind inquiries after Rustam and Doudman. Zaul having thanked the king, and answered that his family enjoyed tranquillity and health, added that he heard the most unpleasant tidings and reports of Cai Caus's intention to attempt the conquest of *Mazenderaun*, although none of the former monarchs, illustrious and powerful as they were, had ever undertaken so dangerous an enterprise, or ever conceived such a vain design. " If," continued Zaul, " the execution of this project were possible, the great *Genshid*, whom  
 " all the Deeves and Peries obeyed, would surely have performed it.  
 " in his time ; or, after him, the mighty Feridoun, or Manucheher,  
 " who far exceed you in treasures and in numbers of troops—yet  
 " none of these ancient sovereigns indulged the ambitious hopes  
 " which you, inferior to them in wealth and power, cherish in your

\* *ايران* (*Iraun*) the general name of the Empire commonly called Persia, from its chief province Fars, or Faristan.

“ heart, and which the evil spirit *Aberiman* must have inspired you  
 “ with, that he may lead you to destruction. We, O king! who  
 “ thus speak from the bitterness of our hearts, beseech you to act  
 “ so as to deserve the blessing of all men to the latest period, and  
 “ not in such a manner as to cause your name to be uttered with  
 “ execrations. But you are a mighty monarch—we your slaves—  
 “ who speak from the sincerity and anxiety of our hearts: act,  
 “ therefore, as you may think best.”

When Cai Caus heard this speech of Zaul, he angrily replied,  
 “ I esteem myself far superior in every respect, both of wealth and  
 “ power, to the ancient kings, and am resolved on attacking Ma-  
 “ zenderaun; if you are afraid, return to Seiestan, and there, with  
 “ your son Rustam, live in safety and ignoble tranquillity. Your  
 “ absence will not afflict me.”

When Zaul heard this ungracious speech, he replied, “ O king!  
 “ my words were spoken with the most friendly intent. Heaven  
 “ forbid, that you should, on some future day, have occasion to  
 “ think on my words in the bitterness of sorrow and repentance,  
 “ when sorrow and repentance shall be vain.” Having said this,  
 he went away, full of indignation, and, mounting his horse, took  
 the road to *Seiestan*\*—leaving the nobles and chiefs of Iraun  
 without hopes of relief from the evils which awaited them.

Then the king ordered his general, *Toos*, to cause the drums of

\* سیستان (Seiestan or Sejestan) سیستان

war and the golden trumpets to be brought forth: and when the beating of the drums and blowing of the trumpets resounded through the country, the troops were assembled and arranged for battle; a throne of gold was placed upon an elephant, on which the king mounted, and, setting forth, proceeded on the way towards Mazenderaun from one stage or station to another. And it is said that he plundered and burnt every place through which he went, and gave not quarter to the Deeves, of any age or sex, who fell into his hands, but slew them all. In short, king Cai Caus thus proceeded till he came to the mountain of *Aspruz* \*, at the foot of which the Sun sets: there he beat the kettle drum of battle, and sounded the trumpet of victory, and pitching his tents with their rich hangings, he put to the sword all the Deeves of that place.

When intelligence of this reached the king of *Mezenderaun* he was confounded and astonished—and immediately sending a messenger to the *Deeve Sefeed* †, or white giant, informed him that if he delayed coming, the country would be depopulated, for that the king of Iraun had encamped on mount *Aspruz*, and that his immediate assistance was necessary to repel this powerful invader. When the *Deeve Sefeed* heard this, he roared with a loud voice, and exclaimed, “ Behold, I come, and shall soon level with the earth all the Persians, with their king, so that none hereafter shall attempt the conquest of Mazenderaun.” The giant having said this, came on the Persians like a cloud, and by magic power smote the king Cai Caus with blindness, and all his troops, so that the world was dark in their eyes.

Thus were they afflicted for seven days: on the eighth morning the Deeve Sefeed, roaring with a horrible voice, exclaimed, "O crest-fallen king! why didst thou aspire to the conquest of Mazenderaun? Hast thou never heard of the Deeve Sefeed? Now in misery and darkness your days pass away, and you shall not escape from me—your time is almost come."

Then he placed twelve thousand Deeves to guard the Persians; and, allowing them a small portion of food, barely sufficient to support life, (for they were expiring from hunger) he returned to his own dwelling, and sent to the king of Mazenderaun a messenger, saying, "Be no longer alarmed on account of thy enemies, for I have struck them with blindness, so that they cannot behold the light of the sun, and must soon pine away in hopeless misery."

After this, it is related, that, suffering from the evils which the Deeve Sefeed inflicted on him, Cai Caus repented his having come to Mazenderaun, and called to mind the counsel of Zaul. Then he sent a certain man, who could still see, desiring him to go with the swiftness of a bird, and say to Zaul, "I listened not to your advice, nor attended to your counsel, till thus forced to repentance by distress and pain, I think on your words with sorrow and regret. For my sake, now begird thyself quickly, and come to my relief, for if you delay, we must all perish."

The messenger, with the swiftness of a bird, travelled incessantly, without repose or sleep; so that in a few days he arrived at the

habitation of Zaul, and informed him of the deplorable situation of the Persians.

When Zaul heard the melancholy tale, he uttered many lamentations, and grieved that Cai Caus, in his obstinacy and pride, had rejected his prudent admonitions, and in consequence of that had suffered misery and disgrace. He then fought his son *Rustam*\*, and consulting with him, said, “ O my son, you must prepare yourself  
“ for a great exploit, that your name may be celebrated as long as  
“ the world lasts : for such exploits the Lord created you, and none  
“ more glorious can offer than the present, when you may liberate  
“ the king of Iraun from the chains of the Deeves, and afford him  
“ an asylum. Thus your name will be famous in the world after  
“ your death, and never shall be forgotten. But you must be expeditious, for Cai Caus languishes in the bonds of affliction, and  
“ all our labour would be vain should he perish through our  
“ delay.”

Then Rustam, the hero, said to his father Zaul, “ I am at thy  
“ disposal, and ready to obey thy commands ; but how can Cai  
“ Caus live until I reach him ? I fear my labour will be given to  
“ the wind and fruitless ; for they say the place to which he went  
“ is distant a journey of six months : before which space of time  
“ he will have ceased to exist.”

\* رستم (*Rustam*) a hero as celebrated in romance by the Persians as Hercules (whom he resembles in many respects) is by the Greeks.

Then Zaul said to Rustam, "O my beloved son! there are two  
 " roads which lead to Mazenderaun; one, that of six months  
 " journey, which Cai Caus travelled; and the other, of a fortnight,  
 " which lies through great steepes and precipices, and is extremely  
 " dangerous, being infested with lions and dragons, and full of  
 " magicians and *Ghules* \*: so that no one ventures to go by that  
 " road, and even the eagles dare not fly that way. But do you,  
 " my son, take this shorter road, for God will be your protector;  
 " and through his help the life of Cai Caus will be saved by your  
 " hand, and I shall offer up prayers night and day that I may behold  
 " you return in safety."

The hero Rustam consented to take the short and dangerous road;  
 and, putting on his war-dress and armour, fastening his mace to  
 the pommel of his saddle, and his *Gumand* † or noose to the stirrup  
 leather, mounted on his charger *Rakesh* ‡, and set forward without any  
 companion or attendant. It is said, that at the time of his setting  
 out, *Rudabab* §, his mother, with eyes full of tears, came and said  
 to him, "O my son! are you going to Mazenderaun—will you  
 " leave me to lament your absence? God knows whether I shall  
 " ever behold you more." Rustam replied, "Kind mother! this  
 " adventure has not been one of my own chusing, but is the dis-

\* غول (Ghule) a demon of the woods, a night-hag, a monster that devours  
 carcases, &c.

† کمند By flinging this noose over an enemy, the Persian warrior was able to en-  
 tangle and drag him off his horse: it also served to bind the hands of a prisoner.

‡ رخش

§ رودابه

“ penfation of fate and my own fortune : therefore what can I do?  
 “ Be thou, my mother, at ease on my account, and grieve not.”  
 Having faid this, and tenderly embraced his parents, he departed,  
 and, without repose, travelled onwards by night as well as day.

Now we proceed to relate the adventures of the *Hefi Khan*, or  
*Seven Stages*.

[*To be continued.*]

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12. A small collection of curious anecdotes in Arabick, fairly written, and very useful as lessons.

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14. Hafhia Meer Kibti حاشیہ میر قبطی A commentary on the Koran by Meer Kibti, in Arabick—8vo.

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3



4



No. 15. Aulumgeer Nameh عالمگیر نامہ The history of Aulumgeer, emperor of Hindoostan, commonly called Aurungzebe, by Kaffim Khan. A very curious and interesting account of that monarch's important reign—a fine MS. large 8vo.

16. Tarikh Aulum Arai Abbassy تاریخ عالم آرای عباسی The history of Persia during the reign of the Abbassides. A most valuable work, by Secander Beg—a fine MS. large 8vo. (This volume contains but half of the work.)

17. Tarikh Aliverdi Khan تاریخ علیوردی خان History of Aliverdi Khan, Nabob of Bengal, famous for his stand against the Mahrattas' invasion. (His successor was Suraje Dowlah, who was deposed by Jaffer Khan and the English, under Lord Clive, in 1757) A MS. beautifully written—8vo.

18. Sulm al Eloum سلم العلوم A discourse on Oratory, in Arabick, by Cazi Mohibullah—8vo.

19. Masir Aulumgeeri مائت عالمگیری Annals of the emperor Aurungzebe's whole reign. A very rare work, and of the highest reputation in India—8vo.

20. Tarikh Rohillah تاریخ روہلہ History of the Rohilla's, a tribe of Afghans, or Patans, conquered by Shujah ad Dowlah and the English in 1774—8vo.

21. Rokaat Jami رقعات جامی Letters by the celebrated poet, Jami—a very rare MS. 8vo.

No. 22. Jehangeer Nameh جهانگیر نامہ - The history of Hindooستاun during the reign of the emperor Jehangeer—A 4to. MS. written in a beautiful hand, and uncommonly correct.

23. Kar Nameh Jehangeer کار نامہ جهانگیر Journal of the transactions of the emperor Jehangeer, written by himself. A very curious work—12mo.

24. Mujmoo al Kaub مجموع القاب Terms of address used in correspondence with all ranks of society. A most useful work to those engaged in commercial affairs with India—8vo.

25. Tarikh Baijapore تاریخ بیجاپور The history of the province of Bejapour, by Ferishta, the celebrated historian of Hindooستاun. This volume contains his account of Golconda, Ahmednagur, Berar, &c. &c. written in a most beautiful hand—large and thick 4to.

26. Another volume, large 4to. of Ferishta's works, containing the history of Guzerat, &c.

27. Another volume of Ferishta's works, containing the history of Dekkan—4to.

28. Another volume of the same, containing the history of the Patans, Moguls, &c. &c.

N. B. These four volumes comprise the whole works of the celebrated historian, Ferishta.

No. 29. Shere-Shah Nameh شير شاه نامه A history of the Afghan usurper, Shere Shah, who deposed the emperor Humaïoun—a very rare MS. 4to.

30. A large volume containing a great variety of miscellaneous essays, &c. in Arabick, most elegantly written—the pages ruled with gold lines, &c.

31. An octavo volume containing part of the celebrated work, *Ayeen Akbery* اس اکبری well known by the excellent translation of Mr. Gladwin.

32. Ferokhsere Nameh فرخسیر نامه History of the emperor Ferokhsere—a valuable and curious work, beautifully written—in one vol. 4to.

33. Masir Jehangeeri ماسر جهانگیری called also the Tozuk Jehangeeri تورک جهانگیری or annals of the emperor Jehangeer—a very finely-written MS. in one large 4to vol.—containing a most interesting account of the important reign of Jehangeer.

[*To be continued*]

*Sketches of Persian Zoology—Translated from the Ajaïeb al Makhloucat, (عجائب المخلوقات). or Wonders of Creation\*, by W. QUSELEY, Esq.*

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THE *Lion* (see the plate, fig 1.) called *Afad* (اسد) in the Arabick language; *Sbeer* (شبر) in Persian,—is the king of beasts, and so superior to them all in strength and boldness, that none can resist him. It is said that, from the generosity of his nature, he has not any particular enemy among the beasts; and that he eats only the heart of his prey, leaving the rest of the body for other creatures to feed on, and never approaches it a second time. He loves the sound of the *Deff* and the *Shaneh* †. They say, that when he roams at night, should he perceive any distant light, he approaches it, and, gazing on it, his rage subsides: and they likewise say that he hurts not, unless pressed by extreme hunger, any person who submits to

\* Of this celebrated and ancient work some account has been already given in the former numbers of these Collections, pages 16, 131, 214, 297, &c. The author, *Zakariah ben Mohammed*, surnamed *Al Gazvini*, may be esteemed the Pliny of the East. From one of the two copies in my possession I have taken the figures of the *Lion* and the *Ziraffah*; the *Youz* and *Shahgoush* are copied from drawings in the MS. marked 5603, (Plut. xxxiv. B.) preserved in the British Museum.

† Two musical instruments.

him without resistance. When sick, he eats the flesh of an ape or a baboon, and his disease leaves him: he is for the most part liable to feverish affections, on which account the fever is stiled *Dar-al-asad*, (دار الاسد). If a thorn happen to stick in any part of his body, he eats of the plant or root called *Saad*, (سعد a kind of galingale,) and the thorn comes forth: but if he should have any conspicuous wound or any spot excoriated, the flies fix on that spot, and never leave it until the lion be destroyed. It is also reported, that he runs away from a white cock, and is scared by the striking together of cups or basons. All other creatures fly at the sound of his voice, except the ass, who, being dull and slow, cannot escape. But when the lion is hungry, he does not roar, lest the game should be alarmed. The ant is as much the enemy of the lion, as the gnat is of the elephant.

The lion has a very strong smell: his eyes seem to dart forth flashes of fire in the dark. The sailors declare that when they fasten their boat to a hook or to a tree, the lion approaches, and, knowing that some person must come to loose the rope, he stretches himself out, and crouching with his body close to the ground, he waits till the person goes to take the rope, that he may seize him.

#### *Medicinal Properties.*

If the brains of a lion be mixed with old oil, and applied as an ointment to a diseased limb, the part will be healed. Whosoever



shall carry about with him the tooth of a lion, will not be affected by the tooth-ache. If any one eat a little of the lion's gall, it will render him valiant \*, &c. &c.

---

The *Panther* or *Lynx*, (fig. 2.) *Mabad* (مباد) in Arabick, called by the Persians *Youz* (يوز) is a very beautiful creature, being spotted in an extraordinary manner; of a furious and irritable disposition, but, contrary to the nature of the leopard, he may be rendered familiar with man. It is said that he follows the lion when about to devour his prey, and that the lion leaves him a part. When sick he eats the flesh of a dog, and his disease leaves him. It is probable that the strange beast, called *Goushal*, may be the offspring of an *Youz* and a bear.

---

The *Anak*, (fig. 3.) (اناق) Arabick, called by the Persians *Siab-goush*, (سياب گوش) or *black-eared*, is a quadruped larger than the dog, and of great beauty; it is of a darkish colour, something resembling that of a camel: its ears are black. It hunts its prey in the same manner as the lynx or panther, (*Youz* يوز). It exhibits

\* There follows here, in the original MS. a long list of the properties in medicine, which the various parts of the lion's body are said to possess. These I reserve for a future occasion.

wonderful sagacity in taking the crane. Of its properties in medicine we know not any thing.

---

The *Camelopard*, (fig. 4.) in Arabick called *Ziraffah*,\* (زرافه) is styled by the Persians *Shutur Gaw Pelenk* (شتر گاو پلنک) as resembling in many respects those three animals, the camel, (*shutur*) the ox, (*gaw*) and the leopard, (*pelenk*.) His head is like that of the camel; his horns like those of an ox†; his skin like that of the leopard: his neck is extremely long; his fore legs also long, the hind ones short—In his form altogether he somewhat resembles the camel. It is said that he is produced between the she-camel of Abyssinia and the wild bull.

The naturalist, *Taimas*, informs us that in the southern regions, near the equinoctial line, during the summer season, when a prodigious number of beasts assemble together, a strange and wonderful variety of creatures is produced by their intermixtures. Such as the *Ziraffah*, the *Sima*, (سیم) the *Ayar*, (آیار) and others. The *Ziraffah* is a wonderful animal: of its medicinal properties we know not any thing. The Governor of *Yemen* (Arabia Felix) sent

\* This word by some Europeans is written *Giraffe*.

† The MS. preserved in the British Museum gives a painted representation of the *Ziraffah*, which corresponds, in respect to the horns, with this description. I have, however, faithfully copied the drawing in my own MS.

a Ziraffah to the Khalif *Moslanfer* \*, which lived for a short while, but died at Bagdad when the cold season approached.

\* This Khalif began to reign in the year of the Hegira 623, (A. C. 1226.)—Our author, Zakariah al Cazvini, died in the year of the Hegira 674, (A. C. 1275:) so that his work must have been composed within a few years after the death of that Khalif.

---

### *Turkish Sonnet by NUVA.*

نوا

---

مشکل ابدیش که دلبر با	طفل اوله دستان اوله
عاشق زار مبتسلا	بپر اوله ناتوان اوله
با شبهه بقمز اول بری	بلمری قدری کوهی
طالب اوله بود ملیری	بو یلبه بر زمان اوله
کوش رو توب منافقه	چور قوبار صاد قه
دلبر او در که عاشقه	مشفق مهر بان اوله
خبل شرار نثار دل	جند دخمه متصل
بوله قلوبسه شوبله بد	کو کده نیچه قران اوله

*Arabick Poem from the Divan of Abu'l fadhl  
Zoheir ben Mohammed ben Ali Al-Mohalebbi,*

ابو الفضل زهير بن محمد بن علي المهلبلي

*a MS. in Possession of the Editor.*

---

قال لي العاذل تسلو	قلت العاذل تتعب
انا بالعاذل بل	انا بالعالم العب
كلباتي هي سحر	و هي لباب الجرب
انكرا العاذل متي	ان قلبي تتقلب
اذ كر اليوم سلها	وغدا اذ كر رتب
لي فيه كل سر	توفه للناس خلب
ايها السائل عني	مدحبي في الناس مذهب
ليس في العساق الا	من تغني، واشرب
فلننسي انا اموى	ولننس انا اطرب

*Persian Sonnet by JAMI.*

غزل از دیوان جامی

---

هرجا که کنم خانه همخانه ترا بایم  
هرگز نروم جایی کانهجا نه ترا بایم

کو خواب کنم شبها ور خانه روم تنها  
در خواب ترا بپیم در خانه ترا بایم

در بزم قدح نوشان در چشم جفا کوشان  
معهشوقه ترا دایم جانانه ترا بایم

در صحبت هر جمعی کافروخته شد شمع  
کرد سراو کردان بروانا ترا بایم

کو جانب میخانه آم بی بیهانه  
در دست می اشامان بیهانه ترا بایم

از سر بکشم خرقه در بحر شوم غرقه  
در هر صدفی بنهان در دانه ترا بایم

از خود بکل جامی بند در کم نامی  
کلندر تفت و جرت بیکانه ترا بایم

*Elegy by the Persian Poet KHAGANI.*

تصیّد از دیوان حاقانی

دام رده حس تو شد آسمان  
نامزده عسغو آمد جهان

حلقه بکوش غم تو گشت عقل  
غاشبه دار لب تو گشت جان

رلعتو سلطان ملاک فرسب  
رونتو سلطان مهالک ستان

عسفتو آورد قیامت بدب  
قتنه تو کرد سلامت نهان

تا پس رحسار تو ار راه حشم  
کرد حورمکاه دل از ارغوان

سلسلهای فلکست آن دورلف  
تا نکنی قصد سرش هان و هان

رآنکه جهان گردد دیگر حراب  
گر نه بری سلسلهٔ اسمان

حلقه گر کم سود از ربع تو  
خاتم حم حواه نتساوان آن

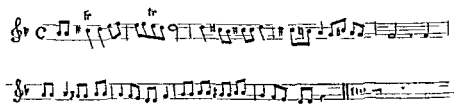
در لب تو مسب و کوتر اسیر  
در دل حاقای اراتس سنان

قبله او اختر حورا سخس  
قدوه او کوش دریا سنان

حرارم چهر امام احساس  
قاصی سه برور سلطان نشان

از شبه عالم سده ام بر کران  
سته ر سودایتو جان در میان

MISCELLANEOUS PLATE



যদীয় পুত্র বৎসন হইয়া

বিদ্যা কবচ চাহ বানা

জাতী লঁখা চাহ



*Miscellaneous Plate.*

FIG. 1. A silver coin, with inscriptions in the Cufick character, lately found in Ireland—from a drawing sent to the Editor by Gen. Vallancey, in a letter, from which the following passage is extracted:

“ In the History of the Arabs, (Universal History, folio, Vol. I. and II.) we have an account of a coin, with a Cufic inscription, found on the shore of the *Baltick*: This part of the history is supposed to have been drawn up by the late Dr. Swinton, which I beg to transcribe.

“ The following year being the 181<sup>st</sup> of the Hejra, commencing March 5<sup>th</sup>, 797, the Khalif recalled his brother Abdallah Ebn Al Mohdi from Egypt, and sent Ismael Ebn Saleh thither to take the government of that country upon him. About this time *dirhems* were struck in the mint that had been set up at *Saurim*, *Sardi* or *Sariyah*, a very considerable city of *Tabrislan* or *Tabrestan* one of them, coined there the preceding year, having been discovered on the coast of the *Baltick*, not far from *Dantzick*, in the year 1722. On one side are the following words, *In the city of SAURAI* 180,

۱۱ ۱۲۳۰۲۱۲ ۲۱۲۵۰ ۱۲۵

۱ ۱۲ ۲۱۲۵ ۲۱۲۵

(1. e. the 180<sup>th</sup> of the Hejra, which answers to part of the years  
 of Christ 796, 797.) The reverse exhibits the following inscription, *Mohammed is the Apostle of God; may God be propitious to him, and make him happy—In the Khalifat of Al Rashid Jaafar.*  
 Mr. Kehr imagines that a great number of those pieces were struck  
 in the 180<sup>th</sup> year of the Hejra by Al Rashid, before he set out  
 from Baghdad on his expedition against the Greeks, and put into  
 the military chest, in order to animate the soldiery, and induce  
 them to distinguish themselves in an extraordinary manner, in  
 which, perhaps, he may not be very remote from truth. We  
 have been enabled, by the assistance of the Rev. and learned Dr.  
 Hunt, Professor of Hebrew and Arabick, Oxford, to insert all  
 the particulars recorded in Ebn Shonah's history from the com-  
 mencement of the 512<sup>th</sup> of the Hejra, the last mentioned in Er-  
 penius's edition of *Al Makin*. This performance has likewise  
 been enriched with the substance of some critical MS. notes on  
*Abu'l Faraj*, which not seldom correct Dr. Pocock's Latin version  
 of that author, now in the possession of the Rev. J. Swinton, M. A.  
 of Christ's College, Oxford; as well as with Kehr's observations  
 upon the Arabic coin found on the coast of the *Baltick* in 1722,  
 adorned with inscriptions in the *Cufic* character, and other valuable  
 pieces, either hitherto inedited, or at present extremely difficult to  
 be procured.

“ If you think this worthy of a place in your Oriental Collec-  
 tions, I shall be obliged to your readers, who may happen to have  
 Kehr's work in their possession, to compare this coin with that given

by him. The book is not to be found in any of our public libraries here\*."

C. V.

*Dublin, Jan. 30.*

Fig. 2. From the impresson of a brass seal, of the same size—In possession of the Editor.

Fig. 3 and 4. Jewish Talisman of silver, found in Ireland, of the same size—From a drawing communicated by Gen. Vallancey; who remarks that the characters are raised and a little worn, except the fourth line of fig. 3. consisting of the letters **לחיהאל**, which are engraved. On the reverse (fig. 4.) is a figure with a mitre and sceptre, on a car drawn by eagles, with another figure sitting opposite: round the exergue are the words **MAGNITUDINE DIERUM SATURATUS**. The whole highly relieved, and somewhat worn. The characters and ornaments of fig. 4. at the bottom, are all engraved.

Fig. 5. Head of the princess *Zeib al Niffa*, زيب النساء (the ornament of 'the fair sex') sister to the emperor Aurungzebe—From an original painting in the collection of Jonathan Scott, Esq. of Netley in Shropshire.

Fig. 6. The musical notes, with the words in their proper character, of a Bengalee tune—Communicated by Gore Ouseley, Esq.

\* *De Script. Kufic*, vide Cl. Kehr in *Dissert. cui Tit. Monarch. Asiatic. Saracen. Status*. Lipsiæ A. D. 1724 ed. Morton's Table of Alphabets, bottom of the Cufic characters.

Member of the Asiatick Society. These words, in European characters, may be written as follows :

*Bandeer pootare dboner boeca*

*Beca Kurbar chai bala*

*Jatee loecbar chai*

*Mogul pataner betee*

## *Queries, Answers, and Notices.*

*To the Editor of the ORIENTAL COLLECTIONS.*

SIR,

In the learned Bayer's *Historia Regni Græcorum Bactriani*, p. 30. we find three words given in the Sanscrit character, both in sound and sense perfectly Persian :—these words are expressed thus in European letters, *Scha Schkandur Padafcha* ; and however disguised by their Sanscrit dress, are simply the شاه سکندر بادشاه of the Persians. On the subject of the proper name *Sekandur*, I have nothing to say : but permit me to ask, whether *Shah* and *Padishah* are used in the same sense in the Persian and Sanscrit ?

In another part of this very ingenious work, (p. 8.) the learned author gives also in Sanscrit characters two other Persian words, *Kboo Kaser*, which, however, he adds, would be written or called

in Persian *کافر* (*mons infidelis.*) This still leaves us in ignorance whether these words are equally Sanscrit and Persian. I acknowledge my suspicions that the learned Bayer was deceived by his two *Multan* instructors, (vide p. 10.) An answer to my query will much oblige,

SIR,

Your obedient servant,

Feb. 19.

PHILOLOGUS.

To the query of L. D. (page 192) on the literal meaning of the words *Forz Kadin*, (Stevens' translation of Teixeira's History of Persia, p. 98,) the Editor begs leave to answer, that in the original Spanish, (*Forc Kadin*, p. 100,) as in Stevens' English, there is a typographical error. These words are to describe what, in the proper characters, would be written *فرس قدیم* (*the ancient Persian language,*) and may be expressed in English by *Fours\* Kadeem*.—Teixeira and Stevens have changed the *m* in the latter word into *n*. Similar errors abound in their works, which possess, notwithstanding, considerable merit. Teixeira (p. 127, &c.) and, after him, Stevens, write *Babaron* for *Baharam*, — *بهرام* *Sagistam* for *Sajestan*, *سیستان* or *سیستان* (p. 42, 43, &c.) It is impossible to say whether these ancient inscriptions were written in the *Arrow-headed* or *Persepolitan* character,—the *Zend*, or the *Pehlavi*.

\* Thus Chardin writes it in a MS. note. See p. 94 of the Second Number of these Collections.

*Extract of a Letter from G. P. Esq. to the Editor, concerning the Arabic and Persian terms contained in the English translation of the Gentoo Code.*

— — THE late Mr. Richardson, in his *Dissertation on Eastern Nations*, &c. Part I. c. 1. tracing the progress of the Persian and Arabian languages in the East, has the following observation:

“ That which has chiefly astonished me, is to find Arabic technically used, even in the *Code of Gentoo Laws*. If such words are actually in the original *Shanscrit*, it is a circumstance which will require a nice explanation: for, upon general principles, we must, on that ground, question the antiquity of those laws, having at present no foundation to believe, that the Arabic was introduced into Hindostan earlier than the Mohammedan invasion, A. D. 708, during the Khalifat of the first Al Walid. But if they are not in the original *Shanscrit*, and only occur in the Persian translation by the Pundits, there appears to be the same impropriety in their modernizing or translating those ancient law words, as there would have been, had Sir William Blackstone given only the English of such terms as *certiorari* or *feri facias*, and omitted the original names of the writs.” Some of these words Mr. R. produces in a note, and then remarks: “ These furnish a sufficient ground for inquiry.”

Having taken notice of this passage to a particular friend, he was

To obliging as to submit it for the opinion of our great and learned Shanscrit authority, who at once removed all difficulty or doubt to which it could give rise, by stating the simple fact. It appears that the learned translator of the *Gentoo Code* procured its translation from Shanscrit into Persian by means of a Pundit, who extended his version to the very technical law words; notwithstanding the impropriety of the measure, remarked so justly by Mr. Richardson. Thus it happened, that terms occurring in the Persian language, whether of Persian or Arabian original, became introduced into the English translation of the *Gentoo Code* of laws, in place of the genuine Shanscrit terms which exist in the original text.

As this is a matter deserving of notoriety,—since the obscurity or indecision of the question may favour too much the growth of theory and system, those common impediments to the progression of truth,—it seems entitled to a place in your *Collections*.—

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*To the Editor of the ORIENTAL COLLECTIONS.*

SIR,

THERE are three points to which I would willingly direct the attention of your antiquarian Orientalists, as my own ignorance of the Asiatick languages precludes any possibility of my investigating them myself. These are, first, to ascertain what traditions exist in *Eastern MSS.* concerning the *Amazons*—the second, in chronological

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order, what anecdotes remain in them of *Zenobia*—the third, an history of the *Crusades*, entirely drawn from Oriental authorities.—There are many readers by whom these are considered as desiderata besides,

SIR,

Yours, &c.

Feb. 2.

ANTIQUARIOLUS.

---

PROPOSALS have been lately circulated by Mr. Debrett for publishing annually *An Asiatic Register*, or “a view of the History, Politics, Commerce, and Literature of *Hindustan*; together with a connected detail of the principal occurrences, civil, military, and commercial of British India.” This work is to be conducted by persons well qualified, it is said, for the task which they have undertaken. It is to form an octavo volume, and will be sold at a moderate price.

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THE continuation of the *Oriental Collections*, and the undertaking which we have just announced, will sufficiently prove to the lovers of Eastern literature, that their favourite study is no longer confined to a few individuals, and that their efforts to promote the diffusion

of it, will meet with publick encouragement. It is, however, much to be lamented that such encouragement was not held out, when the ingenious author of a Persian Grammar\* conceived the useful, interesting, and splendid project of publishing, in the original character and language, some of the most valuable productions of Eastern writers. We may hope, perhaps, that it is not yet too late; and that the following passage from Sir William Jones's Preface to *Laili Majnun*, may induce that gentleman to execute his design, and convince the publick of its importance and utility.

“ The incorrectness of modern Arabian and Persian books is  
“ truly deplorable; nothing can preserve them in any degree of  
“ accuracy but the art of printing: and if Asiatick literature should  
“ ever be general, it must diffuse itself, as Greek learning was diffused in Italy after the taking of Constantinople, by mere impressions of the best manuscripts, without versions or comments, which future scholars would add at their leisure to future editions.  
“ But no printer could engage in so expensive a business without the patronage and the purse of monarchs or states, or societies of wealthy individuals, or, at least, without a large publick subscription.”

---

It being the main object of these Collections to stimulate the attention of the publick to Oriental learning; and the SACRED

\* The Persian Interpreter, by the Rev. Mr. Moïses, of Newcastle.

der, what anecdotes remain in them of *Zenobia*—the third, an story of the *Crusades*, entirely drawn from Oriental authorities.—here are many readers by whom these are considered as desiderata fides,

SIR,

Yours, &c.

Feb. 2.

ANTIQUARIOLUS.

---

PROPOSALS have been lately circulated by Mr. Debrett for publishing annually *An Asiatic Register*, or “a view of the History, Politics, Commerce, and Literature of *Hindustan*; together with a connected detail of the principal occurrences, civil, military, and commercial of British India.” This work is to be conducted by persons well qualified, it is said, for the task which they have undertaken. It is to form an octavo volume, and will be sold at a moderate price.

---

THE continuation of the *Oriental Collections*, and the undertaking which we have just announced, will sufficiently prove to the lovers of Eastern literature, that their favourite study is no longer confined

it, will meet with publick encouragement. It is, however, much to be lamented that such encouragement was not held out, when the ingenious author of a Persian Grammar \* conceived the useful, interesting, and splendid project of publishing, in the original character and language, some of the most valuable productions of eastern writers. We may hope, perhaps, that it is not yet too late; and that the following passage from Sir William Jones's Preface to *Asiatick Researches*, may induce that gentleman to execute his design, and convince the publick of its importance and utility.

“ The incorrectness of modern Arabian and Persian books is truly deplorable; nothing can preserve them in any degree of accuracy but the art of printing: and if Asiatick literature should ever be general, it must diffuse itself, as Greek learning was diffused in Italy after the taking of Constantinople, by mere impressions of the best manuscripts, without versions or comments, which future scholars would add at their leisure to future editions. But no printer could engage in so expensive a business without the patronage and the purse of monarchs or states, or societies of wealthy individuals, or, at least, without a large publick subscription.”

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\* The Persian Interpreter, by the Rev. Mr. Moïses, of Newcastle.

Books, to use the language of Mr. Gibbon\*, "if considered but as human productions, deserving to be studied as one of the most curious and original monuments of the East;" it will neither be out of place to announce, nor to express pleasure in announcing, that the Rev. HENRY LLOYD, *Regius Professor of Hebrew at Cambridge*, has undertaken to publish from the German, EICHHORN'S Introduction to the *Old Testament*, a work of the utmost importance to Biblical learning, notwithstanding its deviation from received opinions, which, however, will be fairly discussed by the translator, and, no doubt, fully refuted. Important additions will be also subjoined. Professor *Eichhorn's* Introduction to the *Old Testament* being a counterpart to that of his predecessor, MICHAELIS, on the *New*, Mr. LLOYD purposes to print it in a uniform manner with Mr. MARCH's translation of *Michaelis's* work.

---

THE Editor cannot close this First Volume of the Oriental Collections, without acknowledging his obligations to those who so kindly promoted his undertaking by early subscriptions, and to those who have so ably assisted him in the progress of his work by the communication of their essays, and encouraged him to the prosecution of it by promising a continuation of their favours. That it may not prove unworthy of their patronage and support, it will be the Editor's object to render the typographical execution of the following Numbers more perfect, by procuring a large, accurate, and handsome character for the Arabick and Persian quotations: the plates also, if not splendid, shall be, at least, neatly engraved, and

\* See his *Vindication*, p. 29.

contain faithful delineations. But he trusts that in the importance and variety of articles, which are to compose the future volumes, their chief improvement will be perceived.

It is not proposed to continue the publication of this work by subscription; but the numbers will be sold (price *HALF A GUINEA* each) by Messrs. Cadell and Davies, in the Strand, London. The two first Numbers of the Second Volume will be published together early in the month of June next: the third and fourth Numbers (completing the Second Volume) in August. The third Volume will follow with as much expedition as attention to accuracy in printing and engraving will permit.

The new edition of *Asiatick Researches*, (mentioned in our last Number, p. 300.) to be printed in quarto, with a variety of notes and illustrations from foreign criticks, and other considerable additions, is now in a state of forwardness; and the first Volume will, in a short time, be offered to the publick by Messrs. Cadell and Davies; who likewise have now for sale all the remaining copies of the *Persian Miscellanies*.

END OF THE FIRST VOLUME.

---

# GENERAL INDEX.

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\* \* The following Index chiefly points out the names of places, persons, &c —as it has not been thought necessary either to recapitulate the subjects of every article, which the Table of Contents, prefixed to each Number, will sufficiently describe, nor to swell the Index by such words as Persia, India, Arabia, Greece, &c which must naturally be, in this work, of very frequent occurrence

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## ERRATA.

Page 63 line 7	for "capture of <i>Coss</i> " read "capture of <i>Cyp</i> "
72	in the plate of music, for " <i>Juppab</i> " read " <i>Tuf</i> "
122	to the Hebrew line add ארח
171	11 for " <i>our</i> " read " <i>one</i> ."
243	25 for " <i>Pali's</i> " read " <i>Palis</i> "
302	1 for "גורין" read "גורים."
309	11 for "אדנ" read "ארג."